THE MUPPETS IN MANHATTAN

(Working Title)

by

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FADE IN:

MUSIC UP.

1 EXT: EXTREME WIDE SHOT OF MANHATTAN - DAY

from an airplane or helicopter high above the city. The title: "THE MUPPETS IN MANHATTAN" APPEARS OVER THE SHOT. The TITLE FADES OUT and WE PAN AWAY FROM Manhattan flying above the city going east.

DISSOLVE TO:

A SHOT OVER THE BRONX, OVER YONKERS

DISSOLVE TO:

A SHOT OVER THE TURNPIKE

DISSOLVE TO:

A SHOT OVER SUBURBS

DISSOLVE TO:

VARIOUS SHOTS OVER HIGHWAYS AND FARMS AND COMMUNITIES

The OPENING CREDITS ARE SUPERIMPOSED OVER THESE VARIOUS TRAVELING SHOTS. The last SHOT FROM THE AIR is of a typical New England town and in the heart of the town WE SEE a small college. From the ground the CAMERA PUSHES IN FROM A WIDE SHOT of a large brick building in front of which is a banner that reads, "SENIOR VARIETY SHOW TODAY. MANHATTAN MELODIES WRITTEN BY KERMIT THE FROG." THE MUSIC ENDS. APPLAUSE is heard. MUSIC UP again.

CUT TO:

2 INT: BACKSTAGE

The curtain is down. Scenery is being moved on stage. COLLEGE STUDENTS are standing in the wings watching. The STAGE MANAGER is running around whispering instructions. The MUPPETS, wearing costumes, are getting into their places on stage behind the curtain.

STAGE MANAGER
Finale next. Finale. Places!

WE FOLLOW KERMIT who is very nervous as he goes from person to person getting them ready for the finale.

2 CONTD

KERMIT
Finale, gang! Finale. Rowlf! Fozzie! Finale next!

FOZZIE
Kermit! Kermit! I forgot the dance step.

KERMIT
Just fake it. Follow Gonzo.

GONZO
Yeah. It'll be great. I don't know what I'm doin' either.

KERMIT steps on CAMILLA.

CAMILLA
Squack!!

GONZO
(picking her up)
Camilla!

KERMIT
Is she okay?

GONZO
Yeah. She's just a bit groggy. She's been up for three days studying for her Latin finals.

PIGGY
Kermit. Could you zip me up?

KERMIT
(struggling with the zip)
Piggy, tell me the truth. How do you think it's going?

PIGGY
Oh, Kermy, it's just the best Senior Variety show ever written and

KERMIT zips her up.

PIGGY
... oooh! You do that well!

THE MUSIC FOR THE FINALE begins.

2 CONTD

STAGE MANAGER
Places!

CUT TO:

3 INT: FRONT OF STAGE

A full house with TEACHERS, STUDENTS, and PARENTS. The auditorium is decorated in the theme of "MANHATTAN MELODIES." DR. TEETH and his GROUP are in the orchestra pit playing filler music while the scenery is being changed. MUSIC FOR THE FINALE BEGINS AS THE CURTAIN GOES UP.

4 INT: FINALE - "TOGETHER AGAIN"

CURTAIN UP. The MUPPETS enter dancing in front of a cut out silhouette of Manhattan skyscrapers ... There are some lights twinkling in the windows of the skyscrapers. It is a typical cheap college production presented with a lot of love and a low budget. The song they sing is called "TOGETHER AGAIN," a snappy finale song which speaks of friendship in the big city. The number is very up tempo except when the MUPPETS recreate an earlier moment in their show when they had to separate. For this they sing a touching "Goodbye" verse. The number then returns to up tempo as they sing, "But no more goodbyes ... cuz we're together again, etc." They sing and dance their hearts out as they build to a rousing finale.

4A (IN THE MIDDLE OF THE NUMBER) CUT TO: STATLER and WALDORF in a box on one side of the auditorium. STATLER is sitting and WALDORF ENTERS.

WALDORF
Hey, Statler.

STATLER
Hey, Waldorf, you old coot. You're late.

WALDORF
Have they finished the number yet?

STATLER
Not yet.

WALDORF
(looks at the stage and turns to exit)
Then I'm early.

4 The number ends. CURTAIN FALLS. The AUDIENCE breaks into wild enthusiastic applause.

5 INT: STAGE AREA BEHIND CURTAIN

All the MUPPETS are gathered behind the curtain listening to the applause disbelievingly.

KERMIT
They like it!

GONZO
(sticking his head through the curtains)
They love it!

SCOOTER pulls him back.

SCOOTER
Gonzo, that's unprofessional.

GONZO
They couldn't tell who it was. All they could see was my nose.

PIGGY
They're still applauding. Kermy, you have to take a bow.

6 INT: AUDITORIUM - STAGE APRON - DAY

The MUPPETS push a protesting KERMIT through the curtain and onto the stage's apron. It is obvious by the sincerity of the applause that KERMIT is well liked. The applause is punctuated with shouts of "Yeah, Kermit!" as the other MUPPETS peek out from behind the curtain and wave to their FRIENDS in the AUDIENCE. As KERMIT walks out a MAN bounds onto the stage. The MAN seems eager and raring to go. He is the DEAN. (Cameo) He grabs KERMIT's hand and shakes it.

DEAN
(to Kermit)
A wonderful show.
(to audience)
As Dean of this college I'd like to make a short speech.
(to himself)
How short? Oh about that short.

6A AUDIENCE

No one laughs at his joke.

6 CONTD

DEAN
But seriously ...

KERMIT bobs up and down as the DEAN continues shaking his hand.

DEAN
... As you know, next to me is not only the President of the Drama Club, a member of the Student Governing Board, and Captain of the Lacrosse team, but also the author of tonight's marvelous show.

KERMIT is bobbing more violently now as the DEAN shakes his hand with more vigor.

DEAN
Kermit, please understand that this hand is not my hand ...
(to himself)
Well whose hand is it? Well I'll tell you!

6B AUDIENCE

Again no one laughs at his joke. A few PEOPLE cough.

6 CONTD

DEAN
... But seriously, my hand is only a symbol of all the hands of your fellow students and of the entire faculty. And as you young people would say, "That is one groovy hand"!

6C INT: BACKSTAGE

The MUPPETS are peeking out from behind the curtain.

GONZO
Fozzie, did you write the Dean's material?

FOZZIE
(looks at Gonzo)
Me? No!
(looks at the Dean and whispers to himself)
And speaking of hands ...

6 CONTD

DEAN
... And speaking of hands, how about one for Kermit the Frog!

AUDIENCE applauds as KERMIT tries politely to pry his hand out of the DEAN's hand.

KERMIT
Gosh. I don't know what to say.

CUT TO:

6D INT: ORCHESTRA PIT

ANIMAL is eyeing a PRETTY COED in the first row.

CUT BACK TO:

6 CONTD

KERMIT
... Yes I do. I just want to thank Dean Swerdlow for having faith in us. It's not often that a frog and a dog and a pig and whatever are accepted into college and I'm proud that we're all graduating. Some with honors ...

CUT TO:

6E INT: AUDITORIUM

ANIMAL chases a screaming PRETTY COED up the aisle.

ANIMAL
Woman! Woman!

CUT BACK TO:

6 CONTD

KERMIT
(continuing his speech)
... and some with the help of daily psychological counseling. We're really glad you like the show so much because everyone worked so hard on it and ... well ... gosh ... thank you.

6 CONTD

Applause from AUDIENCE.

7 INT: BACKSTAGE

It is a few minutes later.

The MUPPETS, including DR. TEETH and the GROUP gather around KERMIT. The STAGE MANAGER and BACKSTAGE CREW MEMBERS come up and congratulate KERMIT and the GANG.

CREW MEMBER #1
Great, Kermit! Best Variety Show ever!

CREW MEMBER #2
Great going, guys!

KERMIT
Gee, it did seem to go well.

FOZZIE
It went perfect, Kermit. Except when that sandbag fell on Gonzo.

GONZO
I liked that. If we ever do the show again let's keep it in.

SCOOTER
Gonzo. We're not going to do the show again.

JANICE
Oh ... yeah. We're graduating. It's like time to be mature.

ANIMAL
Maatuure!

FOZZIE
Kermit? What do we do now?

KERMIT
Well ... I guess we make our own ways.

WOMAN
It was a wonderful show.

MAN
Yes, next time I bet we'll see you all on Broadway.

7 CONTD

KERMIT
Thanks, Ted. Thanks, Bev.

SCOOTER
Hey! Why not?

KERMIT
Why not what?

SCOOTER
Why don't we put this show on Broadway?

KERMIT
Well, come on, Scooter. This show's not ready for Broadway. It needs a lot of work. There's still something missing.

FOZZIE
No. It's terrific as it is.

OTHERS
Yeah. That's right. It's great.

GONZO
Yeah. And if you could write in more sandbags it could run for years.

ROWLF
Count me in.

FOZZIE
It'd be a hit for sure, Kermit.

FLOYD
Come on. Green Thing, why not? Let's give it a shot.

DR. TEETH
Hey, Baby. You never know it just might become profitable and I could acquire a diversified portfolio.

JANICE
Yeah. And ... like ... at intermissions we could serve like really nutritional protein drinks.

7 CONTD

FLOYD leans over to ZOOT.

FLOYD
Hey, Zoot ... Broadway?

ZOOT
(puts his sax to his ear like a telephone)
Wha?

ANIMAL
Broadway! Broadway! Broadway!

KERMIT
Piggy?

PIGGY
All of us want to be together ... and we all believe in the show.

KERMIT
Then what are we waiting for? We're going to Broadway!

ALL
Yeah!!

A8 MUSIC UP. CUT TO: EXTREME WIDE SHOT OF MANHATTAN WITH THE EMPIRE STATE BUILDING SEEN prominently. The sun is shining, the sky is blue, and the city looks gorgeous.

MUPPETS (VO)
We're in New York! Look over there! Wow! This is terrific! It's beautiful! Just like I imagined it!

A MAN walks in front of the EXTREME WIDE SHOT of Manhattan, then ANOTHER MAN, then a WOMAN as the CAMERA PULLS BACK TO REVEAL that the WIDE SHOT of Manhattan is really an I Love New York poster.

8 INT: BUS TERMINAL - DAY

The CAMERA HAS PULLED BACK TO REVEAL the MUPPETS standing next to the poster. Behind them WE SEE a parked bus with its PASSENGERS being discharged. The MUPPETS are wide-eyed looking at all the PEOPLE crossing back and forth in the terminal.

ANNOUNCER (VO)
Bus arriving from Peekskill and Poughkeepsie Gate #25.

8 CONTD

FOZZIE
(pointing to the poster)
Look. It's the Empire State Building.

KERMIT
Gee. I've always wanted to go up there. It must be beautiful.

PIGGY
And romantic.

GONZO
I want to go to Greenwich Village. I'll seen normal there.

SCOOTER
First we have to dump our stuff and find somewhere to stay.

CAMILLA
(looks OC)
Squawk!

GONZO
(looks OC where Camilla looked)
Good, Camilla.

CUT TO:

A BANK OF LOCKERS AGAINST A WALL

The MUPPETS ENTER THE SHOT FOREGROUND.

ROWLF
Yeah, we can put our stuff in here.

GONZO
Actually, Camilla thought it would be a good place to stay. It reminds her of her chicken coop.

PIGGY
What? We can't stay here. It's for luggage.

FLOYD
Yeah. We ain't no chickens.

8 CONTD

KERMIT
Scooter, how much money do we have?

SCOOTER
Not enough for a hotel. And this
(indicating lockers)
is only a quarter.

FOZZIE
It's just for one night. We'll be on Broadway tomorrow.

KERMIT
Let's try it. Scooter, break out the quarters.

CUT TO:

A POLICE WOMAN

turning the corner. (Cameo) She stops in her tracks as she sees the lockers. From her POV WE SEE that of the approximately fifteen lockers eleven of them are filled with MUPPETS.

KERMIT
(in a locker)
How is it, guys?

JANICE
(in her locker)
It's alright but I just wish I had like a hot tub.
(she closes her locker)

GONZO
(in his locker with Camilla)
I like it. It's just like our dormitory.
(closes his door)

FOZZIE
(in locker)
I think I need a night light.

There is more shouting to each other from locker to locker as the MUPPETS make themselves at home.

The POLICEWOMAN approaches the lockers and stands directly in front of them. Until now she's had a good day.

8 CONTD

POLICEWOMAN
Hey, what's going on?

She opens a locker.

PIGGY
(inside a locker)
Please! I'm changing!

PIGGY slams the door closed.

POLICEWOMAN
Alright! Everybody out!

JANICE pops out of her locker.

JANICE
Eeeooooh bummer ...

ROWLF pops out of his locker.

ROWLF
Hey look! It's a real New York City policeman.

POLICEWOMAN
(correcting him)
Policewoman.

ANIMAL pops out of his locker.

ANIMAL
Woman! Woman!

POLICEWOMAN screams.

FLOYD pops out of his locker.

FLOYD
Animal! Back! Down!

ANIMAL
Sorrryyy.

POLICEWOMAN
Listen, you're only supposed to keep your luggage in here.

She bangs on a closed locker for emphasis.

8 CONTD

GONZO
(from inside of the locker)
Come in! It's open!

POLICEWOMAN reacts. She opens the locker door and sees GONZO and CAMILLA inside.

GONZO
(looking out at her)
I'm sorry we've got nothing in the house, but we can send out for Chinese food.

CUT TO:

8A INT: BUS TERMINAL

STATLER and WALDORF walk by carrying suitcases.

STATLER
(sees Muppets)
Oh no! Waldorf, look. What are they doing here?

WALDORF
Hmm. After that show they probably had to get out of town fast.

They exit laughing.

8 CONTD

KERMIT
Officer, we didn't realize there was a law against this.

POLICEWOMAN
Well ... there's not, really.

A very short and loud sax riff is heard from one of the closed lockers. The POLICEWOMAN opens the locker door. She sees ZOOT wailing away with his sax.

POLICEWOMAN
But there is a law against disturbing the peace.

DR. TEETH pops out of his locker.

DR. TEETH
Zoot! Cool it!

8 CONTD

ZOOT
(puts the sax to his ear)
Wha?

SCOOTER
Ma'am ... see Kermit here is going to sell his show to a producer today and ...

FOZZIE
... Yeah, and we'll all be in a ritzy hotel by tomorrow.

POLICEWOMAN
Well ... just as long as you leave enough lockers for other people.

The remaining four or five larger lockers open up. Four or five BUMS (humans) poke their heads out.

BUMS
Oh yeah! We're fine! No problem, thanks.

POLICEWOMAN reacts.

9 EXT: MANHATTAN THEATER DISTRICT - DAY

10 INT: BUILDING CORRIDOR - DAY

WE SEE an empty corridor. The MUPPETS turn a corner and they walk down the corridor. FOZZIE is carrying a show business newspaper.

KERMIT
Fozzie, which office is it?

FOZZIE
(reads from newspaper)
It says, " ... Mr. Martin Price ... Producer. Room #403."
There it is.

They stop in front of room #403. They open the door and enter.

11 INT: RECEPTION AREA - DAY

A SECRETARY is sitting at a desk.

11 CONTD

KERMIT
Hello. We'd like to see Mr. Price.

SECRETARY
Do you have an appointment?

KERMIT
No, but we saw his name in the paper and we have a show he'll like. It's called "MANHATTAN MELODIES" and ...

SECRETARY
One moment please.

She enters the door to MR. PRICE'S OFFICE.

The MUPPETS look around the reception area. Broadway posters are on the walls and awards are on shelves. One is a gold "Oscar" type award which is holding a smaller award.

DR. TEETH
Hey, this dude must be important. Even his awards have awards.

SECRETARY re-enters.

SECRETARY
Mr. Price will see you now.

KERMIT
Here we go.

12 INT: MR. PRICE'S OFFICE - DAY

There are more Broadway posters on the walls in his office along with memorabilia. There is a large desk. Behind the desk sits MR. PRICE.

On the walls on either side of the desk are bookcases on which are various gold and silver awards.

MR. PRICE
Come in.

The MUPPETS enter and gather around his desk. The SECRETARY follows.

MR. PRICE wears a suit and tie. He wears glasses and looks very slick and successful. (Cameo)

12 CONTD

KERMIT
Mr. Price. I'm Kermit the Frog and these are my friends and they star in a show I've written called "MANHATTAN MELODIES" and it's for Broadway and ...

MR. PRICE
Hold it. Hold it!
(he speaks slowly as if he's working something out)
Do you mean to tell me that you ... a frog ... and ... you all have a show you want to put on Broadway?

KERMIT
Yes and if we could just sing one of the numbers from the show I'm sure that you'll ...

MR. PRICE puts up his hand to stop KERMIT. KERMIT stops talking. MR. PRICE then looks them over again, leans his chair way back, almost horizontal, takes off his glasses, tilts his head to the ceiling and closes his eyes, resting his thumb and forefinger on the bridge of his nose.

A LONG PAUSE.

GONZO
What's wrong? Does he have a nosebleed?

SECRETARY
He's thinking. This is how he gets ideas.

GONZO
Oh.

The front door buzzes. The SECRETARY excuses herself and leaves to the outer office closing the door. As she closes the door ANIMAL is curious. He walks from the side of the desk, stands in front of MR. PRICE and looks directly into his face not more than two inches from MR. PRICE's nose ... like a puppy looking at a rubber toy.

There is a pause.

12 CONTD

MR. PRICE is about to say something. He opens his eyes, sees ANIMAL's face and almost has a coronary.

MR. PRICE
Aaahhh!

FLOYD
Sorry, man. Animal thought you were dead.

KERMIT
Please, Mr. Price, don't think. Just read the script and let us sing you a song.

MR. PRICE
No. No. I don't need to read your script or hear the song. I can smell something. Do you know what it is?

KERMIT and a FEW OTHERS look at ROWLF.

ROWLF
Why do people always blame dogs?

MR. PRICE
(very dramatically)
I can smell a hit. Yes, I'll produce your show! Yes! You're going to be on Broadway!

KERMIT and the GANG can't believe it.

KERMIT
You mean it?

PIGGY
Really!

OTHERS
We did it! Oh, Kermit!

KERMIT
Mr. Price, that's terrific! But I'd really like you to read the script because I think there's something missing and maybe you could help me.

12 CONTD

MR. PRICE
Don't worry. I will, but first you're going to have to put in ... say ... three hundred dollars ... apiece.

KERMIT
What?

MR. PRICE
It's standard Broadway practice. You put in three hundred dollars apiece and we start rehearsals tomorrow.

KERMIT
But we don't have ... I mean ... we thought ...

PIGGY
Kermit. I don't think that's right ...

ROWLF
Yeah I think I do smell something now ... something rotten ...

OTHERS
Yeah.

We hear yelling and commotion from the enclosed recept-reception area. The SECRETARY pokes her head in as the door swings open and she yells:

SECRETARY
Marty! It's the heat!

An OLD MAN pushes his way into the office followed by TWO NEW YORK POLICEMEN in blue. ONE of the OFFICERS holds onto the SECRETARY.

OLD MAN
(pointing at Mr. Price)
That's him! That's the man! I gave him my life savings.

MR. PRICE gets up, grabs a couple of his gold awards and heaves them at the TWO OFFICERS. The OFFICERS duck and as soon as the awards hit the walls they shatter and WE SEE they are really made of plaster. MR. PRICE then grabs CAMILLA.

12 CONTD

MR. PRICE
One more step and the chicken gets it.

POLICE OFFICER
(to his fellow officer)
It's only a chicken.

GONZO
No, please! It's Camilla! Don't do anything. He's serious!

MR. PRICE
(holding Camilla by the neck as he tries to back out of the room)
Back. Get back.

ANIMAL
(to Floyd)
Hah. Hah. Nice man like chicken.

GONZO
Please don't hurt her. Take me instead.

MR. PRICE
Alright.

He grabs Gonzo by the nose. He still holds Camilla.

GONZO
Aaarrgh! On second thought a chicken makes a <u>really</u> good hostage.

FLOYD
(to Animal)
No, Animal. He's a bad man. Bad man.

ANIMAL
Bad man?!

MR. PRICE
Back. Everybody back!

MR. PRICE, squeezing CAMILLA's neck and GONZO's nose, backs out of his office and into the RECEPTIONIST's office.

12 CONTD

ALL
Stop him! Don't! Gonzo!
Camilla! Don't hurt them!

As MR. PRICE backs out towards the corridor WE SEE ANIMAL directly behind him and above him blocking the doorway. ANIMAL is spread-eagled with his arms and legs grasping either side of the doorway. There is a maniacal look in his eyes.

ANIMAL
Baad Maaan!!!

MR. PRICE turns around, sees ANIMAL, ducks under him and, still holding GONZO and CAMILLA, steps into the corridor.

ANIMAL (OC)
Baad Maan!!

ANIMAL has now wrapped himself around MR. PRICE's thigh. MR. PRICE is trying to beat off ANIMAL using GONZO as the beater. CAMILLA gets up to MR. PRICE's head and, with her sharp beak, chomps down on his ear.

MR. PRICE
Aaahhhhh!

MR. PRICE is running and screaming along the corridor trying to beat both of them off with GONZO. He runs back to the OFFICERS.

MR. PRICE
I give up! I give up!

FLOYD
Animal! Back! Sit!

ANIMAL steps back with a piece of MR. PRICE's trousers dangling from his teeth.

ANIMAL
Hah! Hah! Sorrryyy.

CAMILLA lets go of MR. PRICE. MR. PRICE lets go of GONZO as the POLICE grab MR. PRICE. GONZO's nose is all bent out of shape.

FLOYD
Gonzo, you all right?

GONZO
I just saw my whole life flash
before my nose.

12 CONTD

CAMILLA
(she looks groggy)
Squawk!

GONZO
Floyd, hold Camilla. She needs mouth to beak resuscitation.

GONZO puts his mouth over CAMILLA's beak and begins breathing hard.

KERMIT
Officer. He tried to cheat us.

OFFICER
(shrugs)
It's New York.

BOTH OFFICERS take the SECRETARY and MR. PRICE and exit with the OLD MAN.

SCOOTER
He never wanted our show. He just wanted our money.

FOZZIE
Maybe New York's not like we thought it was.

KERMIT
Now wait a minute. Just because one apple is rotten you can't blame the whole barrel. Gonzo, is Camilla okay?

GONZO
(taking his mouth from her beak)
I don't know, but I think we're engaged.

KERMIT
Come on. We're going to get this show on Broadway!

13 MUSIC UP. MONTAGE - MUPPETS TRYING TO SELL SHOW

Here begins a MONTAGE of the MUPPETS trying to sell the show to PRODUCERS and being rejected. Various IMAGES will be SUPERIMPOSED OVER one another and a calendar will be SUPERIMPOSED OVER the ENTIRE MONTAGE. The calendar's pages, beginning with June, will fall off to denote days, weeks, months.

13A MONTAGE. EXT: MANHATTAN STREETS - DAY

CLOSE UP SHOTS of the MUPPETS walking in the FOREGROUND with various Manhattan landmarks (i.e. Radio City Music Hall, Rockefeller Plaza, etc.) in the BACKGROUND.

13B MONTAGE. THE SUPERIMPOSED CALENDAR PAGES BEGIN TO FALL OVER THE PREVIOUS SHOTS (#13A)

13C MONTAGE. INT: OFFICE DOOR - DAY

KERMIT and GANG stand in front of door. PRODUCER (Cameo) opens door. A YOUNG MAN wearing a bow tie stands in the BACKGROUND. KERMIT hands the MAN a script. The PRODUCER takes it and throws it on a table piled high with about fifty scripts and closes the door in KERMIT's face.

13D MONTAGE. EXT: SKY/BUILDINGS - DAY

EXTREME CLOSE UP SHOTS of MUPPETS' faces with sky in BACKGROUND. SHOTS of skyscrapers, Broadway street sign, Broadway theater marquees, etc., SUPERIMPOSED OVER their faces as they walk.

13E MONTAGE. INT: LIMBO - DAY

Several EXTREME CLOSE UP SHOTS of the script being handed INTO FRAME by the MUPPETS' hands and the PRODUCERS' hands pushing it away. After a few of these rejections ANIMAL bites one of the hands.

13F MONTAGE. EXT: SHEEP MEADOW - MAGIC HOUR - DAY

The MUPPETS sit on a bench with the Manhattan buildings looming in the BACKGROUND. They are looking at a show business newspaper. SUPERIMPOSED OVER this is an EXTREME CLOSE UP SHOT of KERMIT's hand holding a pen and crossing off PRODUCERS' names from a list.

13G MONTAGE. INT: OFFICE - DAY

The MUPPETS are gathered around a SECRETARY's desk. They hand the script to her. She doesn't take it. She shakes her head "no."

13H MONTAGE. INT: LIMBO - DAY

Several EXTREME CLOSE UP SHOTS of MEN's and WOMEN's heads shaking "no" as the calendar's falling pages continue being SUPERIMPOSED.

13I MONTAGE. EXT: MANHATTAN STREETS - DAY (RAIN)

The PREVIOUS SHOTS of heads shaking "no" continue to be SUPERIMPOSED OVER an EXTREME CLOSE UP SHOT of the MUPPETS' feet trudging through the puddles of a rain-soaked street.

13J MONTAGE. INT: OFFICE DOOR - DAY

PRODUCER opens door. ROWLF holds out script to him. PRODUCER calls over COLLEAGUE who enters from behind door. They BOTH point at the MUPPETS and laugh as they slam the door in their faces.

13K MONTAGE. INT: OFFICE DOORS - DAY

Several doors are slammed in the MUPPETS' faces.

13L MONTAGE. INT: BUS TERMINAL LOCKERS - NIGHT

It is quiet and most of the lockers are filled with the MUPPETS ... and maybe a COUPLE OF BUMS. Various arms, heads, and legs stick out from the lockers. Socks are hanging on a door. Laundry is drying on a line. Some of the MUPPETS are in pajamas. We hear some snoring. Everyone is asleep. The SUPERIMPOSED calendar pages have stopped falling and it is September. WE SEE that ZOOT is not asleep. He is in his locker and he plays a lonely, soulful sax line as WE DISSOLVE TO the next scene.

14 EXT: N.Y.C. STREET - DAY

It is now late summer. ZOOT's lonely sax is heard as the MUPPETS walk along the street. They are dejected. They stop in front of a coffee shop ... a greasy spoon. The SIGN outside says PETE'S PANTRY. KERMIT stops and talks to SCOOTER.

KERMIT
Scooter, how much money do we have?

SCOOTER
Enough quarters for a few nights, but not much more.

KERMIT
Well, we have to eat.

GONZO
Why start now?

15 INT: PETE'S PANTRY - DAY

Inside is a counter with about eight stools. Behind the counter is a square opening in the wall that connects to the kitchen. There are about three or four booths lining one wall and the rest of the floor space is taken up by a few tables. It is a very plain, drab place yet has a warm, cozy feel to it.

15 CONTD

The MUPPETS open the door and walk in. A RAT ... RIZZO ... carrying a plate with food on it tries to wade through the MUPPETS to get to a table.

RIZZO
(holding a very large plate of food on his shoulder with one hand)
Gangway! Comin' through! Watch it!

The MUPPETS let him through but look at him incredulously.

FOZZIE
Kermit. That waiter is a rat!

FLOYD
Lucky we got no money cuz now I got no appetite.

RIZZO puts the plate on a table where a WOMAN is sitting.

RIZZO
There ya' go. One cheeseburger platter. What do you want to drink?

WOMAN
A glass of milk ...
(she lifts up the hamburger bun and looks inside. She points to it)
And I'd like some meat in there.

RIZZO
Picky. Picky.
(turns to the counter and shouts)
Hey, Pete! Glass of cow juice and lay down a patty!

PETE's head pops in the square opening.

PETE
Is coming. Is coming. Got two hands only. Where Jenny?

PETE is the owner and cook. He is about 50 years old. He has a thick black moustache. He is probably Greek. He is just a bit overweight but it is not noticed because he has a stocky, strong body emanating an old world energy.

CUT TO:

15 CONTD

RIZZO walks to a table where the MUPPETS are now all seated.

RIZZO
Okay. What'll you have?

FLOYD
(looks at Rizzo)
The number for the Board of Health.

RIZZO
That does it. I can't take it anymore! It's because I'm a rat, that's it, isn't it? Well, I've got feelings too. You think I'm doing this for a hobby? You think I like working 16 hours a day? Do you know what I make here? Nothin'. I live on tips. I work hard, I try to get tips so I can feed my family and my mother ... it's just not fair ...
(he breaks down sobbing)

The MUPPETS feel awful.

FOZZIE
(putting his arm around Rizzo)
Awh. Gee. We're sorry. We know how it is. We don't have any money either.

RIZZO stops crying immediately.

RIZZO
Sorry. Not my table.

RIZZO walks away. FOZZIE looks at him.

FOZZIE
What a rat.

KERMIT
I'll get us something.

GONZO
How?

15 CONTD

KERMIT
I don't know. I'll improvise.

KERMIT walks to the counter. PETE is now at the counter. He's ringing up a tab from a CUSTOMER who leaves. PETE shouts at the LADY CUSTOMER we saw earlier ...

PETE
Is PATTY coming. Is cow juice coming.
(calls to Rizzo)
Rizzo. Where Jenny?

KERMIT sits at the counter a stool away from ANOTHER CUSTOMER.

KERMIT
May I see the menu please?

PETE hands KERMIT the menu.

PETE
Is special today. Is Yankee Bean Soup ... with spoon.

KERMIT
(putting up big front)
Aaahh ... I see ... well now ... what a varied menu. And what silly little numbers next to each selection. Ha, ha, ha ... ahem.

A YOUNG GIRL of about eighteen enters the shop. This is JENNY. She is very pretty and fresh looking. She is out of breath and excited.

JENNY
(closing the door and walking to the counter)
Sorry, Pop. It went longer than I thought. And they asked alot of essay questions. But I think I passed.

JENNY goes behind the counter to put on an apron.

PETE
(points to a lady)
Is cow juice and patty for lady.

JENNY takes the food to the LADY.

15 CONTD

JENNY
(to Rizzo)
Rizzo, I'm back.

RIZZO
(waiting on another customer)
Good. I can't handle everybody. You can take the weirdos on table four.

CUT TO:

The MUPPETS at the table. They look very downhearted.

FOZZIE
(slapping his hand on the table)
It makes me so mad.

GONZO
What does?

FOZZIE
Well it's such a good show. Why doesn't anybody want it?

SCOOTER
Maybe they do.

FOZZIE
What?

SCOOTER
Well, I've been thinking. Everytime we all go into some producer's office they look at us like we're from outer space.

ZOOT
(waking up)
Wha?

DR. TEETH
No, man. Go back to sleep. Nobody's landed.

JANICE
Like Scooter's right. They won't even like listen to us.

SCOOTER
I think we could even be hurting the show.

15 CONTD

FLOYD
Yeah ... they never even get a chance to read the script.

PIGGY
Scooter, what are you saying?

SCOOTER
I just think we may be holding Kermit back.

JENNY walks over to them.

JENNY
Would you like to see a menu?

PIGGY
Oh no thank you.
(motioning to Kermit at the counter)
The green gentleman is ordering for us.

JENNY walks back to the counter.

At the counter, KERMIT is still looking at the menu. PETE is still waiting for him to order.

KERMIT
Sooo ... Yankee bean, eh? ... well ... okay. We'll take 11 bowls please. But there's just one thing I should tell you. You see we don't have quite enough money to pay for it now ...

PETE stares at KERMIT.

KERMIT
... but we will have because we've got this show ...

PETE is staring at him very hard.

15 CONTD

KERMIT
... that we know will be on Broadway. And it's going to be a huge hit one day ...

PETE stares.

KERMIT
... and then we'll pay you back because everyone in town wants the show ...

PETE stares.

KERMIT
... and ... and ... that's not true. No one wants the show and we're all broke.

The CUSTOMER sitting two stools away turns to KERMIT. (Cameo)

CUSTOMER
Wait a minute! I heard what you said. You don't have to put this show on Broadway. I've got a barn you can use!

He stands up and uses the floor of the coffee shop like a stage. He is full of energy and very earnest.

CUSTOMER
Why my sister can make the costumes and Pete can make the scenery. My brother's got an old piano we can use. There's some lights in my garage. And we can get all the neighborhood kids to sell tickets! It'll be terrific. Come on, whattya say!!

He ends with his legs and arms spread and a wide smile on his face. There is an awkward silence. Everyone in the shop has stopped eating and is looking at him. He realizes he might just of made an ass of himself. Slowly and self-consciously he takes some change out of his pocket, whistles and pays his bill.

CUSTOMER
Sorry, just an idea.

15 CONTD

He slinks towards the door. All eyes are on him.

CUSTOMER
Sorry, just a thought.

He opens the door, goes outside and very delicately closes the door.

JENNY
(to Kermit)
You mean you don't have any money at all?

KERMIT
Well, not really. But we'd work it off, we promise.

PETE
(leans in to Kermit to give him some advice)
Hey, I tell you what is: Big City ... live ... work ... huh? But not city open ... yes? Only peoples. Peoples is peoples. No is buildings ... is tomatoes ... huh? Is peoples. Is dancing ... is music ... is potatoes ... yes? So ...
(shrugs)
... Peoples is peoples. Okay?

KERMIT
Uh ... yeah.. Thanks, I needed that.

PETE goes back to the kitchen. JENNY moves towards KERMIT.

KERMIT
Well, we'd better be going.

JENNY
Aren't you going to wait for your soup?

KERMIT
But I told you we don't have ...

JENNY
I know my father. When he started out in the city he
(MORE)

15 CONTD

JENNY (contd)
didn't have anything either. I think he just might be back there getting soup bowls for everyone.

KERMIT
Really?

JENNY
I'd better get to work. I came in a bit late today.

KERMIT
I heard you say you passed a test?

JENNY
Well, I hope. It's for acceptance into a fashion design college.

KERMIT
Oh. We just graduated college.

JENNY
Really? My name's Jenny.

KERMIT
Hi. I'm Kermit.

MISS PIGGY is sitting with the other MUPPETS but she is watching KERMIT and JENNY like a hawk watches a snake. The other MUPPETS are deep into discussion.

SCOOTER
So I'm just saying he just might have better luck without us.

FOZZIE
At least he wouldn't have Producers laughing at the idea of dogs and bears and pigs and chickens starring on Broadway.

ROWLF
Yeah, like they have been doing.

JANICE
Miss Piggy? Like, what do you think?

MISS PIGGY has been half listening. She pulls herself away from looking at KERMIT and JENNY.

15 CONTD

PIGGY
Hmmm?

SCOOTER
What do you think?

PIGGY
(thinks a moment)
I don't want to admit it, but I think you're right ... if we really love Kermit and believe in the show ... we should leave him so he can sell the show.

Others are silent.

FOZZIE
But where would we go?

ROWLF
Yeah. We don't have any jobs.

DR. TEETH
We got no gigs.

KERMIT walks to the table.

KERMIT
Hey, guys. Pete's cooking up some soup for us.
(he senses something is the matter)
What's wrong?

An awkward silence.

SCOOTER
Well, Kermit ...

JANICE
No. I'll tell him ... Like, Kermit ... like ... you know ... we're in Manhattan and all and Producers ... you know ... I mean we feel really bad but it's ... you know ... like the Byrds ...
(she sings)
"There is a season, turn, turn, turn ... "

PETE pops his head out from the kitchen.

15 CONTD

PETE
That's what I just tell him!

KERMIT
Scooter, what's going on?

SCOOTER
Well, Kermit ... uh ...
(he blurts it out)
... we've had some job offers.

KERMIT
Oh?

SCOOTER
Yeah ... and ... uh ... well, we've tried all summer. But like you said when we graduated, we've gotta make our own way sometime. And we have these terrific job offers.

KERMIT
Oh. I see. Yeah ... sure ... you can't turn that down. But we can still audition in the evenings.

SCOOTER
Well ... uh ...
(thinking fast)
... the offers are all sort of out of town.

KERMIT
Oh.

ROWLF
Yeah, I got this terrific job offered to me out of town.

GONZO
Yeah. Me too. Terrific job. Out of town.

DR. TEETH
Right, man. We got some great gigs goin'.

PIGGY
Yes! Me too, Kermy. Terrific job.

15 CONTD

FOZZIE
Yeah. And if mine doesn't work out I can always hibernate.

KERMIT
Yeah. Well. Of course. I can understand that. I didn't know you had such terrific job offers.

ALL
Oh yeah. Terrific. You bet. Terrific. Out of town. Terrific.

KERMIT
Well, you'd better take the rent money and split it up ...

ALL
No, no ...

KERMIT
It'll be okay.

ANIMAL
We go bye bye?

GONZO
Kermit, I'm a lousy letter writer, but Camilla will write to you. I won't let her use those letters that fold up though, the kind you lick the edges and they turn into envelopes. I can never get them open the right way. They're so thin and if you tear them in the wrong place ...

FOZZIE
Gonzo!
(to Kermit)
We'll all write to you and let you know where we are, Kermit.

SCOOTER
And we all believe in the show ...

FLOYD
And when you sell it we'll all come down and be in the first row on opening night.

15 CONTD

DR. TEETH
Complimentary seats of course.

They all laugh nervously. There is an awkward silence.

KERMIT
Well ...

They all laugh nervously again.

KERMIT
Well ... well ...

16A INT: TRAIN PLATFORM - DAY

KERMIT and PIGGY stand on platform. PIGGY carries a suitcase. PEOPLE are rushing about trying to catch their trains.

KERMIT
Well ... be sure and write.

PIGGY
I will.

KERMIT
I'm glad about your terrific job.

CONDUCTOR
All aboard.

PIGGY gets on train.

PIGGY
Goodbye, Kermy.

KERMIT
Goodbye. Hmmh. Goodbye.

KERMIT laughs as he remembers the goodbye verse from his show. MISS PIGGY remembers it too. She begins to sing it softly. MUSIC UP. They both sing it as the train pulls away.

16B INT: BOXCAR - DAY

FOZZIE has jumped a freight train with his knapsack and he sings the same goodbye song.

16C EXT: COUNTRY - DAY

GONZO and CAMILLA are riding on the backs of a truck. They too sing.

16D EXT: CITY - DAY

ROWLF is on a bus leaving the city as he sings too.

16E EXT: HIGHWAY - DAY

DR. TEETH and the GROUP are hitching a ride. They sing as they stick out their thumbs.

16F EXT: SUBURBS - DAY

SCOOTER is singing the song as he's bicycling away.

ALL THE MUPPETS sing the last part of the song together as they travel their separate ways.

DISSOLVE TO:

17 EXT: MANHATTAN STREET - NIGHT

KERMIT is walking. We still hear the voices of the others in slight echo repeating the last phrase of the song. As their voices ebb we hear KERMIT softly singing the song to himself. He wanders sadly in the city streets.

Behind him WE SEE a dark FIGURE lurking in the shadows. The FIGURE is following KERMIT. KERMIT keeps walking until he is across the street from the Empire State Building. He is surprised to find himself there. He looks up at it. All of its office lights are on and the tower is illuminated. It looks beautiful against the night sky. KERMIT walks towards it.

18 INT: EMPIRE STATE BUILDING - CORRIDOR WITH ELEVATOR - NIGHT

A FEW PEOPLE pass KERMIT in the cooridor. KERMIT steps into the elevator. The doors close.

19 EXT: EMPIRE STATE BUILDING - OBSERVATION DECK - NIGHT

KERMIT steps out onto the deck. It is a beautiful clear night and the city is laid out before him. KERMIT looks at the city. His breathing becomes heavier, his body straightens, he seems to gain in stature as he shouts out to the city ...

19 CONTD

KERMIT
I'm still here! You hear me! You hear me! I'm still here! And I don't know how I'm going to do it but I'm going to stay here and I'm going to sell this show and we're all going to be on Broadway! You hear me! I'm still here and I'm staying.

20 EXT: STREET - EMPIRE STATE BUILDING - NIGHT

A shadowy FIGURE lurks behind a street lamp. The FIGURE is looking up at the Empire State Building. The FIGURE steps out of the shadows. WE SEE that it is PIGGY.

21 EXT: PETE'S PANTRY - MORNING

22 INT: PETE'S PANTRY - MORNING

It is breakfast time and JENNY is rushing from table to table. It is very busy this morning.

KERMIT enters the shop.

KERMIT
(full of energy)
Hi, Jenny!

JENNY
(pleasantly surprised)
Hi, Kermit.

KERMIT walks to kitchen.

PETE
(sticks head out of kitchen)
Jenny ... is pancakes ready! Is bagel with schmeer ready!

KERMIT
Excuse me, Pete ...

PETE
What is?

KERMIT
I was here yesterday with my friends. Well, they left but I'm going to stay here and try to put our show on Broadway ...

22 CONTD

JENNY has arrived to pick up her orders.

JENNY
Oh that's wonderful, Kermit.

PETE
Jenny, is customer calling.

KERMIT
And I thought maybe you might have sort of a part time job here for me ... and then I could keep on working on the show ...

PETE
Job? You friend Rizzo? You rat?

KERMIT
Uh no ...

PETE
Rizzo no is rat. Is Devil. Is Devil rat!

JENNY
(whispers)
My father's upset because Rizzo left this morning. Rizzo said he was overworked.

KERMIT
No. I'm not a rat, I'm a frog and I'll work real hard.

PETE
Frog? Rat? What next penguins?

Front door opens and FIVE PENGUINS stick their heads in.

PENGUINS
Excuse me. Do you have any jobs available?

PETE
No!

PENGUINS
Well excuse us!

They close door.

22 CONTD

Back door to the shop opens. It is near the kitchen. RIZZO enters.

RIZZO
Alright. Don't beg. I'm back.

PETE
Is Devil rat. Out!

RIZZO
I'm coming back under one condition. We need more help ... And I got it. Come on out.

FOUR RATS enter and line up.

RIZZO
Pete, say hello to Tatooey, Masterson, Chester and Yolanda.

As RIZZO introduces them each RAT says hello. TATOOEY is a tough little rat with tattoos on his chest and arms. He used to be on a merchant marine ship.

TATOOEY
Yo.

MASTERSON is a snob. He is genteel and polite and a model of proper etiquette.

MASTERSON
Good day.

CHESTER is a hypochondriac. His nose is stuffed and he always has a cold.

CHESTER
Hi.
(sneeze)

YOLANDA is shy. She has long blonde hair and is very sexy ... at least to RIZZO.

YOLANDA
Hello.

RIZZO
(nudges Kermit)
What a crazy body, huh?

PETE
No! Is no rats at Pete's who no work.

22 CONTD

RIZZO
Ahh come on, Pete. Give 'em a break. They're good workers.

CHESTER
Yeah
(sneeze)
and we don't want to go back to the sewers.

MASTERSON
Yes ... there are rats down there!

YOLANDA
Big ones.

TATOOEY
Humongous ones!

CHESTER
Lifers!

PETE
Rats want job. Frog want job ...

RIZZO
What? You want our job?

KERMIT
Well, not really ... I just hoped that ...

TATOOEY
(walking to Kermit)
Right. Two out of three throws gets the job.

KERMIT
No wait ... I just ...

RATS
Yeah, Tatooey! Clobber him, Tatooey!

TATOOEY grabs KERMIT and flips him over and to the ground.

KERMIT
Yikes!

RIZZO
Okay. That's one for the good guys ...

22 CONTD

JENNY
(shouting to Pete)
Pop! We need three burgers, two with!

PETE
(noting how busy it is)
Okay. Okay job.

KERMIT struggles up.

PETE
But listen, Rats. I tell you what is ...
(he gives warning to rats)
... is no work ... is jumping ... is cheese ... is big shoes ... but ... is good work ... is napkins ... is washing ... is joking ... okay?

The RATS look at each other not knowing what the hell PETE has just said. RIZZO turns to the RATS and whispers ...

RIZZO
Just say "Yes, Pete."

RATS
(in unison)
Yes, Pete.

CUSTOMERS are calling.

CUSTOMERS
Waitress!

PETE
Okay. You work.

RATS react happily and start to work on the tables.

RIZZO puts an arm around YOLANDA as they walk away.

RIZZO
So, like, you have a boyfriend or what?

KERMIT
Pete, does that mean there's nothing else? I'll do anything. I'll sweep up ...

22 CONTD

JENNY
(entering)
Pop ... we can always use more help in the kitchen. And all his friends have left.

PETE
(thinks a moment, then says gruffly ...)
Is dishes need washing.

KERMIT
Oh thanks, Pete. That's terrific.

CHESTER is at table with CUSTOMER.

CHESTER
Hello. My name is Chester. I'll be your waiter today.

He sneezes and blows his nose into the tablecloth.

CUSTOMER (Cameo)
(to camera)
I don't get no respect.

JENNY
Now you can keep on working on your show.

KERMIT
That's right. Thanks to you.

JENNY
I guess you'll miss your friends.

KERMIT
Yeah.

JENNY
Especially your pig friend?

KERMIT
Miss Piggy? Yeah. And Fozzie and Gonzo and ... you see I wrote the show for all of them. So when I sell it I can bring them back to star in it.

JENNY
I really admire you for believing in what you're doing. Someday
(MORE)

22 CONTD

JENNY (contd)
I'm going to do something special with my fashion designs. I just have to keep trying like you.

KERMIT
But I think I've been trying the wrong way. See I've been reading all night about how to put on a Broadway show ... about producers and investors and agents and everything. And now I know how to do it. But I need some help for tomorrow. Do you think you could help me?

JENNY
I'd love to. What can I do?

KERMIT
Well. I've got a plan. If you can't beat 'em, join 'em.

23 EXT: MANHATTAN TALL SKYSCRAPER - DAY

24 INT: RECEPTION DESK AND CORRIDOR W/BANK OF ELEVATORS - DAY

Sign above Reception Desk reads "WILLIAM MORRIS AGENCY." RECEPTIONIST is at desk.

Elevator door opens. KERMIT steps out. He is wearing a long-sleeved shirt opened to his navel. WE SEE some chest hair which is partially covered by a gold medallion. The medallion is hung around KERMIT's neck on a series of gold chains. KERMIT wears designer bell bottom jeans held up by a white belt. His flippers are covered with a pair of white loafers. He carries the manuscript in one hand and a small man's purse in the other. He is wearing sunglasses and a brown toupee ... which has been permed.

KERMIT walks to the RECEPTIONIST.

KERMIT
Hi ya, Sweetheart! I just flew in from the coast. Hey! I love your hair. Don't ever touch it. Listen, Babe ... I got an appointment with what's his name ... your theater agent here.

24 CONTD

RECEPTIONIST
Leonard Winesop?

KERMIT
Yeah. Lennie, yeah! What office is he in again, doll?

RECEPTIONIST
Well ... room 410 but I'll call first and see if ...

KERMIT
Hey, sweetheart ... no need ... you're too much ... far out ... right on ...

KERMIT exits down the hall.

25 INT: OFFICE OF LEONARD WINESOP - DAY

Office is large and slick and elegant, with a large window showing a beautiful view from his twenty-third floor. LEONARD WINESOP is seated at his desk. (Cameo) He is having a meeting with TWO MEN seated opposite him. He wears a conservative dark suit as do the other TWO MEN.

Telephone buzzes.

LENNIE
Excuse me.
(picks up phone)
Yes? A frog? With a perm?

Door bursts open. KERMIT enters.

KERMIT
Hi ya, Lennie! Sweetheart, Babe! Just flew in from the coast.
(goes to window)
Hey, I love your view! Don't touch a thing. Say listen, Lennie. My private plane's double parked so I gotta run but I got this boffo socko script for a Broadway slot called "Manhattan Melodies."
(he hands script to Lennie)
... It's boffo socko ... totally today and with it. I'm giving it to you first cuz we're like family.

(MORE)

25 CONTD

KERMIT (contd)
(sits and swings white loafer up on desk)
It's a winner with a bullet. Boffo socko!
(gets up)
Have I ever lied to you? Read it. You'll love it. "Manhattan Melodies."
(slaps him on back)
Well, I gotta split. My people will call you and we'll take a meeting ... We'll get a game plan going. This script is boffo socko and I'm givin' you first crack. Lennie, remember ... Boffo socko. Call you. We'll have lunch. Ciao!

KERMIT exits and slams door.

26 INT: HALLWAY OUTSIDE LEONARD WINESOP'S OFFICE - DAY

In hallway WE SEE KERMIT leaning against the door. Exhausted with perspiration dripping from his forehead.

CUT BACK TO:

25 INT: LENNIE'S OFFICE - DAY

LENNIE looks at the TWO MEN. He takes the manuscript and drops it in the wastebasket.

27 EXT: PULITZER MEMORIAL FOUNTAIN AT PLAZA HOTEL - DAY

JENNY is sitting on the fountain's steps. KERMIT is walking towards her. He is dressed as he was at the agent's office except that he is carrying his wig and sunglasses. He passes STATLER and WALDORF who are sitting on a bench. Their faces are pointed to the sky and they wear plastic eye shields as they hold sun reflectors up to their necks.

WALDORF
You know, Statler, this is one of the good things about getting old.

STATLER
What? You get a better tan?

WALDORF
Nope. You don't care how silly you look.

27 CONTD

JENNY sees KERMIT.

JENNY
Kermit!

KERMIT walks to her and sits down next to her on the steps.

JENNY
Oh, Kermit. Tell me. How did it go? Did they like the script? How about the costume? Did it work? I don't think it's my best design. I know I can do better.

KERMIT
Oh the costume was great. But it's hard to tell how it went. I left the script with them. I know there's something still missing in the script so I hope they can understand that when they read it. They're probably reading it right now.

JENNY
Oh that's wonderful.

She takes a brown paper bag from next to her.

JENNY
Here. Tatooey made this lunch for you.

KERMIT
Tatooey? You mean that killer Rat?

WE SEE a figure across the street trying to act inconspicuous. It is MISS PIGGY. She is wearing heels, a skirt, blouse, and jacket and is carrying a purse. She is trying to get closer to the fountain where KERMIT and JENNY are sitting. She does this by jumping behind a mailbox, then ducking and walking behind a DOGWALKER with seven dogs, then tiptoeing behind some wooden supports that are part of a construction site. The construction site wall is directly behind her. She is still across the street but she is closer and as she hides she strains to listen. Behind her WE SEE THREE BIG BURLY CONSTRUCTION WORKERS. They begin talking to her.

27 CONTD

MAN #1
Hey, sweet thing!

MAN #2
Hey, baby!

MAN #3 makes loud kissing noises with his mouth.

MISS PIGGY tries to ignore them so she can listen to KERMIT and JENNY.

JENNY
Kermit? Are you all right?

KERMIT
Well, I feel a little silly in this outfit ... but I guess it's the only way. For the next thing I'm going to do I have to look older so I'm going to grow a mustache.

JENNY
Oh I think you'd look cute with a mustache.

KERMIT
You think so? Piggy said that to me once too.

WE SEE PIGGY who is straining to hear.

CONSTRUCTION WORKERS
(still shouting to Piggy)
Hey, beautiful! Come over here! Hey, babee!

JENNY
I guess Piggy is very important to you.

KERMIT
Well, we're good friends.

JENNY
She must be really talented.

KERMIT
I think you're talented.

27 CONTD

JENNY
You mean it?

KERMIT
Of course. Look at the clothes you design. I know you're going to be a big fashion designer some day.

JENNY
Oh, Kermit. Thank you for saying that.

JENNY hugs KERMIT.

MISS PIGGY sees the hug and she goes crazy. Giving a muffled scream she turns around and punches a hole into the wooden wall behind her. She grabs a two-by-four and smashes an empty oil drum from the construction site. Then she grabs a Taxi Stand and bends it like a pretzel. The CONSTRUCTION GUYS who've been shouting at her see this and they immediately shut up, turn around and pretend to be hard at work.

JENNY and KERMIT notice the commotion across the street but they can't see what's going on.

KERMIT
What was that?

JENNY
Oh ... it's just New York.

PIGGY is panting with rage, but she catches the sight of a clock on a building and she rushes off.

28 EXT: MACY'S DEPARTMENT STORE - DAY

ESTABLISHING SHOT of Macy's.

29 INT: MACY'S - COSMETICS COUNTER - DAY

Signs on the counter read "Quelle Differance." SHOPPERS walking along aisles. A MAN in a suit is standing by the cosmetics counter. He is wearing a carnation in his lapel and is looking at his watch.

MISS PIGGY rushes in breathless.

PIGGY
Mr. Wrightson, I'm sorry I'm late.

29 CONTD

She goes behind counter. Starts putting on her smock.

MR. WRIGHTSON
I would suggest to you that it is neither prudent nor wise to be a half hour late returning from lunch especially on your first day at work.

PIGGY
Yes, sir.

MR. WRIGHTSON exits.

PIGGY
(she talks to her co-worker [Cameo] who is behind the counter)
Eileen, sorry I'm late.

EILEEN
(she turns around. She too is wearing the smock with the name of the cosmetic "Quelle Differance" on the front)
Oh that's okay, Piggy ... It's a slow day.
(holding a bottle of perfume she turns to the shoppers walking by)
Try the new "Quelle Differance" fragrance ...

MISS PIGGY is still putting on her smock and she is mumbling to herself, still angry about KERMIT.

EILEEN
Piggy? What's wrong?

PIGGY
Nothing.

EILEEN
(to passing shoppers)
"Quelle Differance." The new French fragrance.
(to Piggy)
Do you want to talk?

29 CONTD

PIGGY
No.
(turns to the aisle and ... still steaming from Kermit she yells angrily)
Get your "Quelle Differance!"
QUELLE DIFFERANCE! THE FRENCH FEMININE FRAGRANCE!! COME HERE!
QUELLE DIFFERANCE! YOU WANT IT WE GOT IT!

EILEEN stops PIGGY.

EILEEN
Uh, Piggy, would you mind some constructive criticism?

PIGGY
What?

EILLEN
Don't do that.

PIGGY
Sorry. I guess I'm just upset.

EILEEN
You seemed all right this morning. What happened at lunch?

PIGGY
My frog turned on me.

EILEEN
Did you tell the waiter?

PIGGY
I'm going to fight for him. He doesn't know it but he needs me.

EILEEN
Piggy, do you have friends in the city?

PIGGY
Well ... one ... the rest are out of town.

EILEEN
Do you need a place to stay?

29 CONTD

PIGGY
Oh no I've found a temporary apartment across from a little coffee shop that I know. I'm sorry, Eileen. It's just that ... Eileen, do you think I'm pretty?

EILEEN
Well, of course you are. You're more than pretty. You're ... unique. Of course you could use a little more rouge ... here sit down.

EILEEN puts rouge on PIGGY.

EILEEN
Now that's better ... how about making the eyes a bit more dramatic?

EILEEN takes the eyeliner and makes PIGGY's eyes a bit too dramatic.

EILEEN
Ooops ... maybe I went a bit too far.

PIGGY
Let me see.

EILEEN takes mirror and shows PIGGY.

PIGGY
Go ahead. Do more.

EILEEN makes dramatic lines like Cleopatra around PIGGY's eyes.

EILEEN
Should I experiment?

PIGGY
Sure.

EILEEN takes eyebrow pencil and draws eyebrows on PIGGY. EILEEN giggles.

PIGGY
Let me see.
(giggles ...)

29 CONTD

They're getting into it now ...

PIGGY
Go ahead ... keep going ...

EILEEN is now making up PIGGY very extreme ... She takes a lipstick from the counter and gives PIGGY big red sweetheart lips ... PIGGY looks in the mirror and laughs as does EILEEN ...

PIGGY
Try some of the glitter ...

They're on a roll now ... like two girls at a pajama party. Their giggling turns into uncontrollable, screaming, leaning on each other type laughter ... As EILEEN puts glitter, stripes and polka dots on PIGGY, a CUSTOMER asks for help and WE SEE PIGGY peek out from behind the mirror, her face like a garrish Christmas tree ornament. The CUSTOMER screams ... PIGGY and EILEEN are crying from laughter ... PIGGY leans on the counter panting for breath and turns right into the face of MR. WRIGHTSON.

MR. WRIGHTSON
(to Piggy)
You are fired.

PIGGY and EILEEN get serious for a second, then they scream and double up with laughter.

30 INT: PETE'S PANTRY - DAY

PETE is bringing an order to a CUSTOMER at a booth.

CUSTOMER
Thanks. Say what happened to those rats?

PETE
Oh customer complain. They say they no like rats for waiters.

CUSTOMER
Well, Pete. Tell you the truth I wasn't so crazy about them myself.

PETE
Yeah ... but is okay. Rats no good waiters. So I make them cook.

30 CONTD

RIZZO pops his head out the kitchen.

PIZZO
Hey, Pete! One burger with a side of rings waitin' for you!

31 INT: KITCHEN - DAY

The RATS are cooking. CHESTER is breaking eggs in a skillet and frying them. MASTERSON is by the toaster. Toast pops up, he catches it and butters it. RIZZO is flipping flapjacks. YOLANDA is taking a muffin out of the stove. TATOOEY is mixing some batter with a wooden spoon.

RIZZO
How we doin', guys?

CHESTER
Doin' fine.

MASTERSON
Doing fine.

TATOOEY starts drumming on the table with his spoon.

TATOOEY
Rats in the kitchen. Doin' fine.

RIZZO
Cuz we're The Kitchen Rats
The Kitchen Rats
Flippin' those jacks and
They fall right back.

ALL
The Kitchen Rats,
The Kitchen Rats,

MASTERSON
We broil,

CHESTER
Fry,

YOLANDA
And Barbecue,

ALL
We're Kitchen Rats, Kitchen Rats,

TATOOEY
Cookin' in the kitchen,

31 CONTD

ALL
So goooooood!

At the end of this patter the RATS all come to each other ... like a football huddle ... they slap hands, break, then get back to work.

PETE leans his head in.

PETE
Is two grilled cheese ... two fish plate.

He exits.

TATOOEY
Gotcha, Pete.

RIZZO has grabbed a knife and is chopping parsley. YOLANDA is next to him watching.

RIZZO
Now, Yolanda, chopping is an art.

He puts his arm around her as he teaches her.

RIZZO
See? All you need is a good motion.

YOLANDA turns around and slaps him.

RIZZO
What did I do?

YOLANDA
I'm just not that kind of rat.

Behind the RATS in the back of the kitchen WE SEE KERMIT and JENNY. KERMIT is washing dishes. JENNY is drying.

KERMIT
So what do you think, Jenny? I know it's just been a few days, but it is a pretty good mustache isn't it?

WE SEE some hair above KERMIT's lip.

JENNY
Well ... it's very striking. We could also help it along a little bit with makeup.

31 CONTD

KERMIT
Yeah I think so because it's time for the second part of my plan.

PETE calls from the cash register.

PETE
Hey, Frog. Mail come. Got mail for you.

KERMIT, followed by JENNY, runs to PETE. PETE gives him mail.

KERMIT
It must be from the gang!

KERMIT looks at a postcard.

KERMIT
This one's from Fozzie! He's in Alaska! Oh boy. It says ... "Hi ya, Hi ya, Hi ya, Hi ya ... but seriously ... " It's from Fozzie all right. " ... I bet the show must be doing great, huh? My job didn't turn out too terrific so, what with winter coming, I've decided to hibernate. And I've finally found out where I belong ... "

We hear FOZZIE'S VOICE fade up and KERMIT'S VOICE fade down as FOZZIE'S OC VOICE continues to read the letter.

FOZZIE (OC)
" ... I love it out here in the woods. Aaahh it's great to get back to nature ... "

DISSOLVE TO:

32 EXT: WINTER WOODS - CAVE EXTERIOR - DAY

No snow, but bare trees.

DISSOLVE TO:

33 INT: CAVE - DAY

WE SEE bodies of BEARS. They are lying about the cave floor sleeping. They are snoring loudly. The CAMERA PANS past the SLEEPING BEARS to find FOZZIE. He is sitting up with his back against the cave wall. His eyes are wide open and he is wide awake.

33 CONTD

FOZZIE
How do they do it? I've been trying to sleep for weeks. How do they do it?

The BEAR next to FOZZIE stirs and its paw falls on FOZZIE's lap. FOZZIE moves it aside.

FOZZIE
Will you please!

The BEAR awakens. It is a FEMALE BEAR.

BEAR
Oh! Hello.

FOZZIE
Oh ... Hi ... uh ... gee ... excuse me, I didn't think this cave was co-ed.

BETH
My name's Beth.

FOZZIE
Oh ... uh ... I'm Fozzie.

BETH
I can't sleep either. Maybe ... maybe ... if we snuggle.

BETH snuggles up to FOZZIE.

FOZZIE is wide-eyed and extremely nervous.

FOZZIE
(quietly)
Kermit!

DISSOLVE TO:

34 INT: BALLROOM - DAY

VO of DR. TEETH as scene begins. WE SEE a BANNER which reads, "THE LEVITTOWN LITHUANIAN FIREMAN'S BAZAAR." PEOPLE are seated at tables. They are all ELDERLY PEOPLE. Some wear traditional Lithuanian costumes. There are booths lining the wall offering food, sodas, games, etc. There is a bandstand. MUSIC UP ... as WE SEE DR. TEETH and the GROUP on the bandstand. DR. TEETH is on organ, FLOYD on xylophone. JANICE on tuba, ZOOT on accordion and ANIMAL on bass drum. They are playing a polka.

34 CONTD

DR. TEETH (VO)
Dear Kermit, How's the man? You on Broadway yet? Say we got this terrific gig here in the prosperous land of Pennsylvania. The band is doin' what it does and things couldn't be more copasetic ... "

The BAND finishes the polka number. There is a smattering of applause. FLOYD speaks into the microphone.

FLOYD
All right. Listen to what it is. There's gonna be a wiener schnitzel tasting in one hour. Next to the dumpling stand. And for your cosmic pleasure we are now going to play you a down-home polka so you can dance your little balalaikas off.

ZOOT plays a short sax riff.

DR. TEETH
Zoot! Zoot!

ZOOT stops.

DR. TEETH speaks to BUNSEN and BEAKER who are right next to him on the bandstand.

DR. TEETH
(pointing to Zoot)
The boat's not docked yet ... if you get my drift.

FLOYD
Hey, man. Is that thing working yet?

BUNSEN
Yes and thank you for letting us join you. My name is Dr. Bunsen Honeydew and this is my assistant Beaker.

BEAKER
Meep Meep.

BUNSEN
And it is not a thing. It is my patented gas powered cymbal.

34 CONTD

FLOYD
Yeah well like can that thing stay in tempo?

BUNSEN
Oh indeedy. Beaker, if you please ...

BEAKER pulls the cord as one might do for starting an outboard motor. The cymbal smashes in perfect polka time.

BUNSEN
See?

FLOYD
Alright let's do it ... a one and a two and a ...

The BAND swings into a traditional polka. The PEOPLE below the bandstand begin dancing. As they play WE SEE ANIMAL going crazy. He can't take it anymore. He starts drumming heavier and faster.

FLOYD
Uh oh ... Animal's wiggin' out. Say, Bunsen ... you better turn that thing up.

BEAKER reaches over and turns the dial from "Polka" to "Full Speed Ahead." As ANIMAL drums faster the cymbal keeps up with him ... then overtakes ANIMAL. And of course the BAND has to play faster. And of course the ELDERLY DANCERS are dancing faster. The cymbal all of a sudden cuts loose from BEAKER and pounds its way across the floor ... the band is playing at breakneck speed, the DANCERS are dancing at an unheard of speed. The cymbal is running amuck and chasing BEAKER and the cymbal explodes leaving the stage in a cloud of smoke.

DISSOLVE TO:

35 EXT: LAKE AND SHORELINE - DAY

GONZO (VO)
Dear Kermit, Camilla and I are terrific. We've joined an aquacade. It's not like Broadway but I have met some great looking chickens here and we've formed a terrific new act ...

36 EXT: ON THE SHORE - DAY

A BANNER reads, "GONZO AND HIS ACROBATIC CHICKEN WATER SKIERS." There is a CROWD sitting on the bleachers looking at GONZO and the CHICKENS who are about a hundred feet away on the edge of the lake. GONZO is in the center with THREE CHICKENS on either side of him. ALL are wearing bathing suits, water skis, and goggles. There are two speedboats in front of them. One boat is to pull THREE CHICKENS, the other boat is to pull GONZO and the OTHER THREE CHICKENS. GONZO and the CHICKENS are each holding ropes connected to the waiting speedboats. A few hundred yards ahead of the boats are large red balloons floating in the water set up as a slalom course. And just beyond that is a ski jumping ramp. A MAN with a microphone stands behind GONZO and speaks.

MAN
Ladies and gentlemen. We now have the finale of today's exciting Aquacade presentation ... Gonzo and his All Chicken Acrobatic Skiers.

MAN holds microphone in front of GONZO.

GONZO
Thank you. For today's climactic act, my daredevil chickens and I will ski intricate patterns through the slalom course and then we will make a death defying jump from the ramp hurtling our bodies high into the air to form the outline of our beloved thirteenth President of the United States, Millard T. Fillmore ... all the while singing "Do You Know the Way to San Jose?"

The MAN takes the mircophone away. We hear a drum roll.

GONZO
Alright, girls. Goggles on!

The CHICKENS lower their goggles and are ready. GONZO is having trouble with his.

GONZO
Oh ... just a minute. I have to clean mine.

The speedboats take off. The CHICKENS are fine but GONZO is caught off guard and is pulled out of his skis.

36 CONTD

GONZO
Whoa! Wait!

The CHICKENS are skiing nicely and squawking "Do You Know the Way to San Jose?" as GONZO, in the center, is tumbling over the water and screaming as he's being dragged along.

GONZO
Help me, girls!

The CHICKENS close in on GONZO trying to lift him up. As they try they forget about the slalom course just ahead and they blow right through the markers sending red balloons flying everywhere. However, they are successful in getting GONZO up. He is now standing with one foot on ONE CHICKEN and one foot on ANOTHER CHICKEN. Unfortunately he is standing backwards.

GONZO
Uh, girls ... I think we have a problem ...

The jump ramp is dead ahead. THREE of the CHICKENS quickly decide they won't try for the jump so they continue skiing past the jump. GONZO and the OTHER CHICKENS however have no choice. They take the jump making a crazy, somersaulting, screaming arc and landing right on top of the OTHER THREE CHICKENS ahead of them.

CUT TO:

37 INT: PETE'S PANTRY - DAY

KERMIT is finishing GONZO's letter.

KERMIT
" ... love, Gonzo." Gee it sounds like they're all pretty happy. Hmm. Only three letters.

JENNY
I'm sure the others have written too. Piggy's probably written a dozen. It just takes a while.

KERMIT
Sure. I guess they're all kind of busy with their terrific jobs.

38 EXT: STREET - DAY

WE SEE a telescope sticking out of a darkened window in an apartment across the street. It is pointed at JENNY and KERMIT.

39 INT: PETE'S PANTRY - DAY

KERMIT
Boy. I just want to sell the show. It'd be so neat if I could get everyone back.

JENNY
I know you'll do it, Kermit.

KERMIT
(giving Jenny a quick hug)
Thanks.

40 EXT: STREET - DAY

We hear a god-awful screaming and carrying on from across the street from behind the telescope. Sounds are heard of furniture being thrown, dishes breaking and windows being smashed.

41 INT: PETE'S PANTRY - DAY

KERMIT and JENNY look across the street to where the noise is coming from but they can't make out what it is.

KERMIT
That's been happening a lot lately over there.

RIZZO, his arm around YOLANDA, steps in behind them and also looks.

RIZZO
(shrugs)
It's New York.

KERMIT
Alright. I'm ready for the second part of my plan. Rizzo, I'm going to need your help and the other rats.

RIZZO
(to Yolanda)
See? When the going gets tough, the tough get going.

KERMIT
And Jenny, I need you to draw a picture of me.

JENNY
Sure.

41 CONTD

The OTHER RATS enter.

TATOOEY
Okay, what's the scoop?

KERMIT
Have you ever heard of a whispering campaign?

42 EXT: NYC STREET - THEATRE DISTRICT - SARDI'S - DAY

43 INT: SARDI'S - DAY

It is lunch hour. WAITERS are rushing back and forth. The restaurant is full of CUSTOMERS. Portraits of famous people line the walls.

KERMIT enters. He is wearing a top coat with a fur collar, a white cravat and a hat. He wears a mustache and is smoking a cigar. He carries a briefcase. He looks very prosperous.

KERMIT approaches the MAITRE D'.

KERMIT
One of my secretaries made a reservation ... Kermit the Frog.

MAITRE D'
Yes, this way please.

He shows KERMIT to a table.

KERMIT sits. He takes out his briefcase and opens it under the table. The RATS are inside.

KERMIT
(whispering)
Okay. Do your stuff.

The RATS scurry away. KERMIT takes out a picture of himself from the briefcase. A picture of Dustin Hoffman is on the wall next to his table. He makes sure no one is looking, he takes down Dustin Hoffman's picture and puts up his own. Then he sits back casually and waits.

43A INT: SARDI'S

RIZZO is underneath a table full of PEOPLE.

RIZZO
(whispering)
Say, isn't that Kermit the Frog
(MORE)

43A CONTD

RIZZO (contd)
over there? He's that rich producer. He's investing in "Manhattan Melodies."

43 INT: SARDI'S

The CUSTOMERS around the table above RIZZO hear the whispering and crane their necks to look at KERMIT. The OTHER RATS are at other tables doing the same thing.

RATS
(whispering)
That's Kermit the Frog. He's putting millions into that new "Manhattan Melodies." I heard there's still some shares left to buy. "Manhattan Melodies."

The whole room is buzzing now with PEOPLE trying to look over at KERMIT. KERMIT just sits there looking important.

VINCENT SARDI now enters followed by DUSTIN HOFFMAN (OR A STAR OF EQUAL STATURE) and shows him to the table next to KERMIT. DUSTIN stops and looks at KERMIT's picture where his should be.

DUSTIN
(speaking to Vincent Sardi and pointing to Kermit's picture)
Vincent? Did I do something wrong?

43B INT: SARDI'S

CUT TO: RIZZO and TATOOEY under the table. They can't control themselves any longer.

RIZZO
Boy, that smells good up there.

43 INT: SARDI'S

WE SEE RIZZO and TATOOEY sneak up to the table to try and grab a piece of food. A CUSTOMER sees them and screams. The whole table screams. Other tables see the OTHER RATS and everyone is screaming with half the CUSTOMERS standing on the tables while the RATS scurry out.

VINCENT SARDI is aghast. He then sees something on the seat next to KERMIT. It is DUSTIN's picture. He looks at it and then looks at KERMIT.

44 EXT: SARDI'S

KERMIT is kicked out of Sardi's. He comes flying out the door and lands on the pavement.

45 EXT: CENTRAL PARK - ALONG FIFTH AVENUE - DAY

It is lunch time. PEOPLE are jogging, rollerskating, walking. A pretty summer day in the park. KERMIT and JENNY sit on the grass eating lunch.

JENNY
Rizzo made the lunch today. I think he feels badly about yesterday.

KERMIT
I'm sorry, Jenny. I'm just not hungry.

JENNY
That's okay. So, what's the third part of your plan?

KERMIT
I don't think there will be a third part. I just don't feel good about what I'm doing. I thought the gang and I were doing it wrong in the beginning, but at least then we did it our way. Now I feel like I'm being a phoney. You've been such a wonderful help, but I just can't do it anymore. That's just not me.

JENNY
Well, it was important that you tried. At least now you know how you don't want to do it. That means something.

KERMIT
Yeah.

About thirty feet away ... from where JENNY and KERMIT are sitting WE SEE MISS PIGGY behind some bushes. She is dressed as she was at the fountain in front of the Plaza: heels, skirt, top, jacket and purse. She is spying on KERMIT and JENNY.

KERMIT
Now I'm not sure what I'm going to do next.

45 CONTD

JENNY
(trying to cheer him up)
Well, let's not sit here ... It's a beautiful day. How about some exercise? Come on ... let's jog ...

She pulls KERMIT up and they begin jogging.

MISS PIGGY sees them.

PIGGY
Oh dear Lord no. Not jogging.

KERMIT and JENNY run on the grass. MISS PIGGY tries following them but her heels get caught in the grass. She then switches to the sidewalk trying to keep up. We hear the mad click of high heels on the sidewalk. JENNY and KERMIT are enjoying their run. MISS PIGGY is panting heavily. She can't keep up. She stops by a lamppost and leans on it huffing and puffing and gasping for air.

In the street WE SEE a white Rolls-Royce driving along. A MAN in the back seat rolls down the window and looks out to see MISS PIGGY. He tells the DRIVER to pull over to the curb some yards behind PIGGY. The DRIVER then opens the door and the MAN gets out of the car. He is tall and extremely handsome and is beautifully dressed in a well tailored suit. (Cameo) He is totally smitten by MISS PIGGY. He approaches her from behind.

MAN
Excuse me. I couldn't help noticing you.

MISS PIGGY, not looking behind her at the MAN, catches her breath as she leans against the lamppost.

MAN
I've never seen anyone like you.

PIGGY
(without turning around)
Look Buster ... take a hike.

MAN
But I find you so attractive ... So lovely.

45 CONTD

PIGGY
(still breathing hard)
Look. I've been hit on four times already today. I'm not even going to turn around. I just want you gone.

MAN
But perhaps if we could have dinner?

PIGGY
Perhaps? Oh! Perhaps! Well perhaps I'll call a cop!

MAN
(backing away)
Oh ... I do apologize ... I'm sorry ...

He backs out and gets into the Rolls never taking his eyes off of her. The Rolls turns a corner away from PIGGY with the MAN in the window looking at PIGGY with sad, longing eyes. PIGGY, of course, has never seen him or the Rolls.

PIGGY
These creeps.

A YOUNG MAN saunters by, grabs PIGGY's purse and runs down Fifth Avenue.

PIGGY
Alright! That does it!

She takes off after him. The THIEF is way ahead of her and of course she can't keep up since she's running in her heels. She sees a WOMAN SKATER sitting on a bench about to put on her skates.

PIGGY
Excuse me, could I borrow those for a moment?

She puts the skates on and takes off after the guy. The THIEF is still running. PIGGY is skating past DOGWALKERS, JOGGERS, CYCLISTS and eventually she catches up to KERMIT and JENNY. She is so intent on catching the THIEF she doesn't notice them. She skates right past them. But KERMIT and JENNY do see her. KERMIT stops dead in his tracks.

45 CONTD

KERMIT
Piggy!!?

The THIEF is still running. PIGGY sees a construction area ahead of her. There is a corrugated steel pipe about four feet high and fifteen feet long. The end furthest from PIGGY is being lifted 10 feet off the ground by a crane. The THIEF runs around it. PIGGY skates right into the end that is still on the ground and she comes flying out in an arch from the other end flying about 10 feet in the air, screaming all the way and landing on the THIEF. A CROWD applauds and a COP arrives and PIGGY grabs the purse from the THIEF.

KERMIT and JENNY arrive on the scene. PIGGY sees them coming and tries to compose herself.

KERMIT
Piggy! Piggy, what are you going here!?

PIGGY
(very calmly)
I was going to a job interview.

KERMIT
For what? The Roller Derby?

PIGGY gets up.

KERMIT
Are you all right?

PIGGY
Yes, I'm fine.

KERMIT
What are you doing in New York? You're supposed to be out of town!

PIGGY
I am not going to listen or speak to you as long as she is here.

KERMIT
What! Piggy. What do you mean? Don't be silly!

PIGGY
Moi has spoken.

45 CONTD

JENNY
It's alright. I'll see you at Pete's. I'm glad you're all right, Miss Piggy.

JENNY exits.

KERMIT
Okay. Now tell me what's going on.

PIGGY
Oh! Vous is certainly looking different now. No gold chains. No shirt cut to the navel.

KERMIT
What?

PIGGY
Quelle Differance!

KERMIT
Piggy. Have you been spying on me? Is that what you've been doing? While I've been trying to sell the Broadway show you've been following me around?

PIGGY
Oh? All that moi could see is a frog trying to impress a certain young girl of the opposite gender.

KERMIT
Piggy! Are you crazy?

PIGGY
Moi?

KERMIT
And what is it with this "moi" and "vous" stuff anyway, what's the matter with you?

PIGGY
What's the matter?! Well, I'll tell you what's the matter ... Mr. Perm! I decided I would not leave you alone in this city. That you needed someone! That's
(MORE)

45 CONTD

PIGGY (contd)
what! Of course, I didn't realize you already had someone.

KERMIT
Piggy, this is ridiculous. First of all, Jenny is a good friend. She's been helping me try to sell the show. The show that I thought all of us wanted on Broadway so all of us could be together again including you. Isn't that right?

PIGGY
Oui.

KERMIT
Will you cut that out!

PIGGY
Well ... what about the huggies?

KERMIT
The what?

PIGGY
The hugs. All the hugging with you and Coco Chanel?

KERMIT
We are friends! Friends, Piggy! That's what friends do! And what were you doing all the time? I mean when you weren't following me?

PIGGY
I've been trying to make a living. I've been trying to stay away from mashers. I've been trying to just be close to you!

KERMIT
You mean spying?

PIGGY
I spied because I cared!

KERMIT
Well I care too!

PIGGY
Well, why don't you say so!

45 CONTD

KERMIT
I just did!

PIGGY
Well ...
(panting)

KERMIT
What? ...
(panting)

PIGGY
I don't know ... I think I feel better.

KERMIT sees a hansom cab on Fifth Avenue. He calls to it.

KERMIT
Hey! Wait a minute!
(to Piggy)
Let's take a break.

46 EXT: CENTRAL PARK - HANSOM CAB RIDE - DAY

MUSIC UP. KERMIT and MISS PIGGY are driven around Central Park.

47 EXT: CENTRAL PARK - PARK BENCH - DAY

STATLER and WALDORF sit on bench. They see KERMIT and PIGGY.

STATLER
Waldorf. Look. The frog and the pig.

WALDORF
I guess this must be the romantic part.

They look at each other.

STATLER & WALDORF
Yuchhh.

48 EXT: CENTRAL PARK - HANSOM CAB - DAY

KERMIT is enjoying the ride. PIGGY is too, however, she has more in mind. As she turns to look at KERMIT WE SEE the familiar glint in her eye. MISS PIGGY begins to SING. A song like "Ah Sweet Mystery of Life" would be

48 CONTD

most appropriate here. It would also help if it built to a very strong and emotional ending. Here begins MISS PIGGY'S FANTASY:

DISSOLVE TO:

49 FANTASY MONTAGE. EXT: WEDDING - DAY

Wedding scene. MISS PIGGY and KERMIT walk under crossed swords as rice and flowers are thrown.

49A FANTASY MONTAGE. INT: DOOR - NIGHT

MISS PIGGY, wearing her wedding dress, steps in front of the door. She is carrying KERMIT who is still dressed in his wedding suit. She gently pushes the door open and WE SEE a bedroom with bluebirds and flowers on either side of a satin covered heart-shaped bed. They enter and the door closes behind them.

49B FANTASY MONTAGE. INT: LIVING ROOM - DAY

A SHOT OF PIGGY vacuuming daintily. WIDEN OUT TO REVEAL that she is very pregnant. She is radiant. KERMIT gently puts a chair underneath her and helps her sit and lovingly holds her hand.

49C FANTASY MONTAGE. INT: HOSPITAL ROOM - DAY

A private room with flowers everywhere. MISS PIGGY is holding two bundles. KERMIT is handing out cigars. Each bundle is a green little BABY FROG with ping-pong ball eyes.

49D FANTASY MONTAGE. INT: BABY'S ROOM AT HOME - DAY

KERMIT is smoking a pipe. MISS PIGGY is leaning her head on KERMIT's shoulder as they stand and look down at the crib where the TWO BABIES ... now about 6 months old ... are playing with Sesame Street toys. WE SEE PIGGY is pregnant again.

49E FANTASY MONTAGE. INT: HOSPITAL ROOM - DAY

A private room. Many flowers. PIGGY in bed with three bundles. KERMIT is next to her. Each bundle is a little pink BABY PIG with blond hair and long eyelashes.

49F FANTASY MONTAGE. EXT: PARK PLAYGROUND - DAY

The THREE PIG BABIES ... now about 6 months old ... sit in a triple stroller. ONE FROG BABY is on a swing.

49F CONTD

The OTHER FROG BABY is coming down a slide. KERMIT is taking home movies as PIGGY stands in front of them all posing.

49G FANTASY MONTAGE. EXT: THEATER - NIGHT

A CROWD gathers as a limousine pulls up. Flashbulbs pop as MISS PIGGY, looking beautiful, steps out and poses. PHOTOGRAPHERS follow her as KERMIT steps out of limo behind her carrying three baskets with the THREE PIG BABIES. The TWO FROG BABIES in papoose-type slings are hung around KERMIT's neck.

49H FANTASY MONTAGE. EXT: WHITE MANSION - DAY

MUSIC swells to a big finish. The sun's rays are framing PIGGY and KERMIT who are standing in front of a white mansion. There are the TWO GREEN BOYS next to KERMIT and the THREE PINK GIRLS next to PIGGY. A pram is in front. The Rolls-Royce is to the right of the flowered and manicured lawn. MISS PIGGY is as beautiful and serene as ever and she stands there radiantly with an hour-glass figure.

DISSOLVE TO:

50 EXT: HANSOM CAB IN CENTRAL PARK - DAY

PIGGY is hugging KERMIT.

KERMIT
Uh Piggy. That's the end of the ride.

PIGGY
Excuse me. Oh Kermie, thank you. It means so much to me that you probably spent whatever money you had on this wonderful romantic ride.

KERMIT
Well, not exactly. Actually I know the driver.

The DRIVER leans over and smiles. It is JIM HENSON.

51 INT: PETE'S PLACE - DAY

PIGGY and KERMIT and JENNY are standing behind the counter. PIGGY is wearing the same waitress uniform as JENNY. KERMIT stands between them.

51 CONTD

KERMIT
Well, here we are. It's sure nice that we're together here.

JENNY smiles. PIGGY glowers at her.

CUSTOMER at table calls.

CUSTOMER
Uh ... Miss ...

JENNY
Coming.

PIGGY
No, I will get it. After all moi <u>am</u> a waitress.

PIGGY exits toward the CUSTOMER. PETE passes by to place an order with the kitchen.

PETE
Two eggs sunnyside.

RIZZO
Comin' up.

KERMIT
Pete, thanks for giving Piggy a job.

PETE
Is Rats cooking. Is Frog washing. Is Pig waitress. Is no coffee shop. Is zoo.

PETE exits.

JENNY
What about the show? What are you going to do?

KERMIT
I don't know. One thing's for sure, a producer is not just going to fall in my lap.

PETE
Oh. Is mailman come with letters for frog.

51 CONTD

KERMIT
That must be more mail from the gang. Piggy!
(he looks at the return address)
This one's from Rowlf.

PIGGY enters. PIGGY and JENNY stand on either side of KERMIT listening.

KERMIT
(he opens the first letter)
"Dear Kermit. How's the Frog? I guess you're pretty busy with the show and all.

ROWLF'S VOICE takes over.

ROWLF (VO)
As for this dog I've found a terrific job managing a kennel and I love it ... "

DISSOLVE TO:

52 INT: ROOM AT KENNEL - NIGHT

ROWLF is behind a desk. DOGS are in the cages at rear. We hear them barking. There are all types of dogs: Schnausers, German Shepherds, Basset Hounds, Mutts, etc. (They are actually MUPPET DOGS but we can't tell that right away.) A MAN and a WOMAN are across the desk from ROWLF. (Cameos) They are holding their little TOY TERRIER.

MAN
(to terrier)
Now be a good Snookums when Mommy and Daddy are gone.

WOMAN
(to Rowlf)
You'll be sure to feed him at eight in the morning, noon and seven at night?

MAN
And you'll be certain not to overcook his food.

52 CONTD

WOMAN
And give him his rubber newspaper and bone.

ROWLF
Don't worry. That's why they hired me.

ROWLF points to a sign which reads "Trust your dog with our dog ... Rowlf, Night Manager."

MAN
Alright now. Bye Bye, Snookyookums.

WOMAN
Bye now, my Snooky Wooky.

MAN
(to Rowlf)
Thank you very much. Shake hands.

ROWLF sticks out his paw. They shake hands.

WOMAN
Sit!

ROWLF sits.

The COUPLE back out of the room slowly as they speak to ROWLF.

COUPLE
Stay! Staaaaay! Staaaaay!

They close the door behind them.

ROWLF turns to camera.

ROWLF
That was the most humiliating experience I've ever had.

The OTHER DOGS in the cages immediately stop barking when the COUPLE leaves and start yelling to ROWLF.

DOGS
Hey Rowlf, I need a walk!
Hey Rowlf, how about a brushing?!
Rowlf ... some water will you?

ROWLF
(holding the toy terrier)
How can you live with people like that?

52 CONTD

SNOOKUMS
(he has a feisty little voice ... like one of the East End kids)
Listen pal, a guy's gotta eat you know.

The door opens and the COUPLE re-enters.

MAN
Oh by the way ...

The DOGS immediately stop talking and go back to barking.

ROWLF
Yes?

WOMAN
When Snookums can't sleep we sing him a lullaby.

ROWLF
Yes, Ma'am.

WOMAN
Good boy.

They close the door behind them. The other DOGS start speaking again.

DOGS
Whattya say, Rowlf? How about a run? How about some chow? I want to go home! I wanna go home.

ALL THE DOGS begin howling. ROWLF joins in. We are left with ALL THE DOGS howling and wanting to go home.

53 EXT: STREET OUTSIDE SLEAZY MOVIE HOUSE - NIGHT

The marquee reads, "Attack of the Killer Fish ... in 3D!" SCOOTER'S VOICE is heard in VO.

SCOOTER (VO)
"Dear Kermit. How are you? Have you sold the show yet? Have you heard from the gang? I'm here in Ohio and I have this terrific job. I'm managing a huge movie house here. Well maybe not managing but I do have a lot of responsibilities."

54 INT: MOVIE HOUSE LOBBY - NIGHT

In lobby is poster of "Attack of the Killer Fish ... in 3D!" SCOOTER is standing by the doorway wearing an usher's uniform. He is taking tickets from a MAN and a WOMAN.

SCOOTER
Seating to your left, here are your glasses.

SCOOTER (VO)
" ... and I'm meeting some interesting people ... "

SCOOTER walks over to the candy counter. The SWEDISH CHEF is behind the counter. He is wearing 3D glasses and is very excited as he looks very closely at the popcorn popping.

SWEDISH CHEF
3D! Yah! Der poppin corn in der face. Yah!

He grabs a pile of candy, throws it up in the air and looks up at it. It hits him in the face.

SWEDISH CHEF
Yah! Der candy ploppin in der face! Yah is 3D!

He does whatever goofball stuff to create a 3D effect for himself.

SCOOTER
Uh Chef ... that's not really how it works ... Oh, never mind.

LEW ZEALAND enters. He is carrying a bucket. SCOOTER takes his ticket.

SCOOTER
Seating to the left, here are your glasses.

LEW
I don't need a seat and I don't need glasses.

LEW walks into the Screening theater. SCOOTER follows with a flashlight.

55 INT: SCREENING THEATER - NIGHT

WE SEE the AUDIENCE from the POV of the movie screen.

55 CONTD

They are looking up and are wearing the 3D glasses. The movie's soundtrack can be heard.

We never see the real movie.

(SOUND TRACK)
ROBERT
We'll be safe here, Eve.

(SOUND TRACK)
EVE
Oh Robert ... will we ever really be safe from those demon fish?

LEW and SCOOTER are by the doors at the back.

SCOOTER
(whispering)
But don't you want to see it with the glasses?

LEW
(whispering)
No. I've seen this movie 97 times. I just come in for my favorite part. See my name is Lew Zealand. I'm a boomerang fish thrower. I throw the fish away and they come back to me ... oh here comes my favorite part ...

(SOUND TRACK)
ROBERT
Eve! Get back! The fish. They're attacking!

(SOUND TRACK)
EVE
Oh no! The fish! The killer fish are attacking!

LEW takes some fish from his bucket, winds up and tosses them at the screen.

LEW
Go get 'em, Gertrude!

From the soundtrack we hear the vicious sounds of the Killer Fish attacking and BOB and EVE screaming and WE SEE the real fish hitting the faces of PEOPLE in the AUDIENCE. The AUDIENCE applauds wildly. They love the effect.

DISSOLVE TO:

56 INT: PETE'S PLACE - DAY

KERMIT is reading the letter with PIGGY and JENNY on either side of him ...

KERMIT
" ... Love Scooter." Well, they're doing terrific aren't they?

JENNY
Here's one more.

KERMIT picks up the letter, looks at the return address ...

KERMIT
"Bernard Crawford." Hmmm. I don't know him.
(he opens the letter)
"Dear Mr. Kermit the Frog, It's been some months since you dropped off your script at my office. And it's taken this long to track you down. I would be very interested in talking with you about your musical, "Manhattan Melodies." Please come to my office at your earliest convenience. Sincerely, Bernard Crawford, Producer."

PIGGY
Do you think it's for real?

KERMIT
Gee, I don't know.

JENNY
I've heard of him. He's a well known Producer.

KERMIT
Really? Maybe this is it? Maybe he really wants to produce it!
(all excited)
I better go there right now.

KERMIT kisses PIGGY on the cheek and kisses JENNY on the cheek and runs to the door.

JENNY
Call us and tell us what happened!

56 CONTD

PIGGY
Yes, Kermy. Call us and good luck!

KERMIT
Okay I will!

He runs out of the shop with the letter.

57 INT: OFFICE BUILDING CORRIDOR - DAY

A corridor with about 3 doors on either side and stairs at one end. On the glass of one of the doors is painted "Bernard Crawford - Producer." KERMIT enters the corridor and walks to the door. He nervously readies himself and knocks on the door. There is no answer. A YOUNG MAN about 19 years old, wearing a bow tie, enters the corridor carrying some coffee and food containers.

YOUNG MAN
Hi. May I help you?

KERMIT
I'm looking for Mr. Crawford.

YOUNG MAN
Oh! Uh ... that's me. Are you Kermit the Frog?

KERMIT
(very excited)
Yes. You sent me this letter. I came as soon as I could.

YOUNG MAN
Good. Good ... Um ...

KERMIT
Uh ... do you want to go into your office?

YOUNG MAN
No. Actually ... It's really not my office.

KERMIT
Aren't you Bernard Crawford?

YOUNG MAN
Actually ... no.

57 CONTD

KERMIT
But you said you were Mr. Crawford.

YOUNG MAN
I am.

KERMIT
Did I miss something?

RONNIE
No -- you see, I'm Ronnie Crawford. I signed my father's name to that letter. I didn't think you'd come otherwise. I want to produce your show.

KERMIT
What?

RONNIE
I read your script months ago but I couldn't find you till now at that coffee shop. It's So different!

A door opens in the corridor and a MAN's head pops out.

MAN
Shhh!

RONNIE
(whispers)
And my father's promised me one chance to become a producer. He said he'd get the theater, the costumes, the lights, everything. But he told me that I only have one chance. And I want to take that chance now with "Manhattan Melodies."

KERMIT
(whispering)
Gee, I ... I don't know what to say. You know the show has to star my friends who are all frogs and dogs and bears and chickens.

RONNIE
Yes! That's one of the things that's so great about the show. It's so different! I love it!

57 CONTD

Two doors open. A MAN and a WOMAN poke their heads out.

WOMAN
Shh! Please!

KERMIT
(whispering)
And the script still needs some work. I still think there's something missing.

RONNIE
(whispering)
Fine. You'll have time to work on it. But now let's make a deal.

KERMIT
Alright!

They shake hands.

KERMIT
It's a deal! We're goin' to Broadway!

They can't contain their enthusiasm and finally they scream and yell and pound on all the doors in their happiness, yelling "We're goin' to Broadway!" And they run out to the street as heads pop out of the doors.

58 EXT: CITY STREET OUTSIDE CRAWFORD'S BUILDING - DAY

RONNIE and KERMIT come out the door of the building onto the street just as an OLDER MAN (Cameo) is about to enter the building. They bump into him.

RONNIE
Dad! Oh I'm glad to see you.

MR. CRAWFORD
You always see me. Maybe you could see your mother more often.

RONNIE
Dad, I've got great news.

MR. CRAWFORD
You got my lunch.

RONNIE
Dad, we're going to Broadway!

58 CONTD

MR. CRAWFORD
Ronnie, walking to Broadway is not great news. Getting married, having a baby, getting your aunt out of the house ... this is great news.

RONNIE
This is Kermit the Frog and he's written a wonderful script.

MR. CRAWFORD
(shaking hands with Kermit)
Nice news. Still not great news.

RONNIE
I'll see you later at the coffee shop. Okay, partner?

KERMIT
Okay, partner. Bye, Mr. Crawford.

MR. CRAWFORD
Partner?

RONNIE
(putting his arm around his father as they walk into the building)
Now, Dad ...

MR. CRAWFORD
Uh oh. Ronnie. When you start this great news with "Now, Dad ... " I know I'm in trouble.

KERMIT sees a phone booth.

59 INT: PETE'S PANTRY - DAY

PHONE RINGS. JENNY picks it up.

JENNY
Hello? Kermit? What happened? Really?

PIGGY is next to her.

JENNY
Piggy, the producer wants to put the show on Broadway!

59 CONTD

PIGGY
Really! Oh!

PIGGY and JENNY are so excited they hug each other. PIGGY quickly realizes whom she is hugging and backs off.

60 EXT: PAY PHONE BOOTH ON STREET - DAY

KERMIT is at pay phone.

KERMIT
And we've got to write the gang and tell them to come back. I'll be right there to help write the letters. We're goin' to Broadway!

He hangs up the phone. He is ecstatic. He doesn't see the red light. He turns around, crosses the street and is immediately hit by a car. A CROWD gathers around the fallen KERMIT.

61 EXT: PETE'S PANTRY - NIGHT

A "Closed" sign is hanging on the door.

62 INT: PETE'S PANTRY - NIGHT

At counter are PIGGY, JENNY and PETE. The RATS are eating at a table.

PIGGY
Pete, are you sure that Kermit's not at the bus terminal?

PETE
No. Is no there. Is better wait. I tell you what is. People is people ... is Frog gone. Yes? But is people worrying ... is people looking. Is no come ... but is people working ... is water boiling ... is coming. Yah? People is people.

RIZZO
(to Tatooey)
I'm startin' to worry. He's makin' sense.

PIGGY
Where could he be?

62 CONTD

PIGGY goes to the window to wait.

PETE and JENNY are alone at counter.

PETE
Jenny, you sad? You miss frog?

JENNY
Yeah, Pop, I kind of do.

PETE
You think maybe love frog?

JENNY
Maybe ...

PETE
Or maybe ... frog love ... is maybe ... puppy love?

There is banging at the door. It is RONNIE. PIGGY opens the door.

RONNIE
Excuse me. I'm supposed to meet Kermit the Frog here.

PIGGY
He's not here yet.

RONNIE
I'm Ronnie Crawford. I'm going to produce Kermit's show.

PIGGY
Oh. Hi, I'm Piggy.

JENNY
I'm Jenny.

RONNIE
Do you know when he'll be here?

JENNY
No we don't. After he saw you, he called us this afternoon and he was supposed to come right here. We don't know where he is.

62 CONTD

RONNIE
Well we've got to find him. My father said we could have the theater, the lights, the costumes ... everything, but the show has to open in two weeks.

PIGGY
Well what do we do? We can't do anything without Kermit. He could be out there somewhere hurt.

RONNIE
I'll go look for him. But in the meantime we have to get the publicity going. We have to put ads in the paper. And we have to get his friends back here ... those bears and chickens and things.

PIGGY
I can write them ... but we have to find Kermit.

RONNIE
He's probably just lost, or working on the show somewhere. I'll find him.

He starts to exit.

JENNY
I'll go with you.

JENNY grabs her coat and they exit. PIGGY starts writing.

DISSOLVE TO:

63 EXT: WINTER WOODS - CAVE - DAY

No snow but bare trees.

64 INT: CAVE - DAY

FOZZIE is in the cave. He still can't sleep. His eyes are wide open. All the OTHER BEARS are snoring loudly. FOZZIE is reading PIGGY's letter.

64 CONTD

FOZZIE
(whispers)
Beth? Beth?

BETH
Hmmm? What?

FOZZIE
I'm going to New York to be on Broadway.

BETH
Oh, that's wonderful news!

WE SEE she'll miss him.

FOZZIE
Hey. Why not come with me?

BETH
Do you mean it? Yes, I will!

FOZZIE and BETH shout for joy.

FOZZIE & BETH
Yay!!

ALL THE BEARS in the cave suddenly wake up wide-eyed, looking around ...

BEAR #1
I'm up! I'm up!

BEAR #2
I'm up! Is it Spring?

BEAR #3
Alright! I'm up!

FOZZIE
Come on, guys! We're going to New York!

The BEARS stagger out of the cave following FOZZIE and BETH ...

65 INT: BALLROOM - LEVITTOWN LITHUANIAN FIREMAN'S BAZAAR - DAY

MUSIC UP. DR. TEETH and the GROUP and BUNSEN and BEAKER are playing a slow, dull polka. DR. TEETH is reading his letter.

65 CONTD

DR. TEETH
Hold it! Cut it, guys!

MUSIC STOPS.

DR. TEETH
The frog got us on Broadway!

66 EXT: STREET - DAY

The DR. TEETH GANG exit to the sidewalk.

DR. TEETH
Taxi!

A yellow cab pulls up. BEAUREGARD is the driver. As the GANG, BUNSEN and BEAKER pils in the cab, BO looks back at them.

BO
Where are you going?

DR. TEETH
Do you know how to get to New York City?

BO
Is it close to Manhattan?

DR. TEETH
Yeah! Straight ahead, man.

BO
Yes, sir.

DR. TEETH
We're going to New York!

The cab immediately shoots backward OUT OF THE FRAME.

67 EXT: LAKE FRONT OR DOCK - DAY

The SIX CHICKENS are lying about. They are all bandaged. ONE is lying down in traction. ANOTHER is on crutches. Their water skis are resting against a tree. GONZO, with his nose bandaged, is in the FOREGROUND reading PIGGY's letter.

GONZO
(turns to the chickens)
Hey, girls. We're going to New York!

68 INT: KENNEL - DAY

The DOGS are all out of their cages and gathered around ROWLF who is reading PIGGY's letter.

ROWLF
Hey, guys. You want to go to New York?

69 INT: MOVIE HOUSE - DAY

The SWEDISH CHEF and LEW ZEALAND are behind the candy counter. They're still wearing their 3D glasses. The CHEF is throwing things up in the air explaining the 3D effect to LEW. SCOOTER rushes in waving PIGGY's letter.

SCOOTER
Hey! We're going to New York!

70 INT: HOSPITAL CORRIDOR - DAY

DOCTORS and NURSES walk by. The CAMERA MOVES INTO a room where WE SEE KERMIT dressed in a hospital gown sitting up in bed. A DOCTOR (Cameo) is sitting on his bed checking him over with a stethoscope.

DOCTOR
As I've told you, you have amnesia.

KERMIT
I don't remember you telling me that.

DOCTOR
We've tried everything but we just can't find out who you are or where you came from. Breathe please.

KERMIT gives some deep breaths.

DOCTOR
They found you with no identification and oddly enough with no clothes. We've called the police of course, but frankly there are a lot of frogs in this city and the police just couldn't help.

In the corridor a FROG in a sports jacket and shirt and carrying some flowers sticks his head into the room.

FROG
Excuse me. Where's room 510?

70 CONTD

DOCTOR
Down the hall.

FROG
Thank you. Come on, Estelle.

He exits, followed by ANOTHER FROG with long brown hair and wearing a dress. The DOCTOR has taken out an instrument and he checks out KERMIT's ears.

KERMIT
Doctor? Doctor, I have no ears.

DOCTOR
(defensively)
I know.
(he pulls back)
Then how can you hear me?

KERMIT
What?

DOCTOR
Never mind.

The DOCTOR pulls down the sheet TO REVEAL KERMIT's legs.

DOCTOR
Relax.

He hits one of KERMIT's legs with a small hammer-type instrument. The opposite leg flies up.

DOCTOR
I was afraid of that.

KERMIT
What?

DOCTOR
You're in perfect health.

KERMIT
Oh.

DOCTOR
Except for amnesia. So I'm afraid we can't keep you here any longer. It's been a week now and the hospital needs the bed.

70 CONTD

KERMIT
I understand.

DOCTOR
It's time to build a new life for yourself. There's nothing more to do.

The DOCTOR hands him a business card.

DOCTOR
I've sent some other people down here for help. They might give you a job. All we can do is give you a suit of clothes and wish you luck.

71 EXT: HOSPITAL - DAY

KERMIT walks out of the hospital wearing a three piece suit.

72 EXT: NYC STREET - OFFICE BUILDING - DAY

KERMIT finds the address on a high gleaming office building on Madison Avenue. He walks into the building.

73 INT: OFFICE BUILDING - DAY

KERMIT steps out of the elevator on the thirty-fifth floor. There is a corridor with many doors. KERMIT walks past each door looking for the right number. He finds it. "Room 3553 Personnel." He opens the door and walks in. A WOMAN is seated at her desk.

KERMIT
Hello.
(he hands woman the business card)
I was sent by Dr. Blier.

WOMAN takes the card.

WOMAN
Oh yes. The doctor has sent other people here and they've worked out quite well.
(she takes out a form)
Your name?

KERMIT
(pauses)
Uh ... Phil.

73 CONTD

WOMAN
Phil what?

KERMIT
Uh ...

ANOTHER FROG walks by the office. He wears a three piece suit and tortoise shell glasses and smokes a pipe. He sees KERMIT. He pokes his head in the office.

FROG
Hi, Ethel. What's up?

ETHEL
This fellow's looking for a job.

FROG
I'll take care of him.

He takes KERMIT out of the office and into the hallway. In the hallway on the wall is a logo of the company and a slick modern sign which reads, "Mad Ave Advertising."

FROG
Will! Jill!

TWO OTHER appropriately dressed FROGS come out of nearby offices.

FROG
(to Kermit)
I'm Bill.

FROG #2
I'm Will.

FROG #3
And I'm Jill.

KERMIT
Hi. I'm Phil.

BILL
Well, Phil. We'll show you the ropes. You're with us now.

MUSIC UP. A few bars of "Together Again" are heard as BILL puts his arm around KERMIT and ALL FOUR walk down the hall.

74 INT: PETE'S PANTRY - DAY

All the original gang is there. DR. TEETH and the GROUP, ROWLF, SCOOTER, GONZO, FOZZIE. The RATS are there and of course PIGGY, PETE, RONNIE and JENNY. All the MUPPETS are talking at once. It is all babble. PIGGY puts two fingers in her mouth and lets out a very loud whistle.

PIGGY
Wheeeeeh!!

EVERYBODY stops talking.

GONZO
In your letter you said Kermit sold the show and that he wanted us back to be on Broadway ...

SCOOTER
But you never said anything about him being missing!

ALL
Yeah! That's right!

PIGGY
Yes that's true but we thought we'd find him by now. But we've looked everywhere!

RIZZO
Not us! We've been working. We work for tips. Do you know how hard it is to feed a family on tips? Do you realize ...

FLOYD
Hey ... we heard it.

74A EXT: PETE'S PANTRY - DAY

BO's taxi is parked outside. BO is in the front seat and the BEARS, BUNSEN, BEAKER, the DOGS, the CHICKENS, etc., are everywhere else in the cab.

BO
Hey, I'll show you guys New York. First I'll buy a map.

The taxi exits backwards.

74 INT: PETE'S PANTRY - DAY (CONTD)

PIGGY
We've been looking all week.

JENNY
Ronnie and I checked the hospitals, the police stations, even the aquariums. Sure they had frogs ... but not Kermit.

PIGGY
That's right. They didn't even look like Kermit. They didn't have those cute little eyes or those sweet little flippers or ...
(she starts to cry)

FLOYD
Alright. Alright. So what are we standing here for? Let's go look for him.

ALL
Yeah!!

They start to leave.

RONNIE
Wait! Wait!

They stop.

RONNIE
Yes. We've got to find him, but what about the show? What about "MANHATTAN MELODIES"? It's Kermit's show. That's why he wanted you to come back. And we have an opening night in just one week. The publicity's started, the tickets are selling ... you've got to rehearse ...

FOZZIE
You're right. The show must go on ... but ...

JANICE
But like we can't do it without Kermit.

SCOOTER
Let's rehearse at night.

74 CONTD

ALL
Yeah!

PIGGY
And let's find Kermit!

ALL
Yeah!

They ALL exit.

75 MUSIC UP - CONTINUES THROUGH FOLLOWING MONTAGE -
EXT: THEATER DISTRICT - DAY

A marquee is being placed above the doors of a theater. It reads, "'MANHATTAN MELODIES' by Kermit the Frog."

STATLER and WALDORF in FOREGROUND.

WALDORF
Hey, Statler. I wonder how much the tickets are.

STATLER
If they're free, they're over-priced.

75A MONTAGE. INT: BOARD ROOM - DAY

PEOPLE seated around the board table. KERMIT is speaking. He has a pointer and points to charts.

75B MONTAGE. EXT: MANHATTAN STREET - DAY

RATS look down subway grating and call for KERMIT.

75C MONTAGE. INT: BUS TERMINAL

FLOYD and JANICE look in the lockers.

75D MONTAGE. INT: OFFICE - DAY

KERMIT at his desk. Sleeves rolled up. He is busy writing.

75E MONTAGE. EXT: STREET - DAY

GONZO and CAMILLA on sidewalk calling for KERMIT. Bus goes by in BACKGROUND with advertisement on its side for "Manhattan Melodies."

75F MONTAGE. EXT: THEATER DISTRICT - DAY

RONNIE and JENNY look for KERMIT. WE SEE they are holding hands.

75G MONTAGE. INT: DELICATESSEN - DAY

WILL, BILL, JILL and "PHIL" are eating lunch. "PHIL" is reading The Wall Street Journal. Ad for "Manhattan Melodies" is at back of paper FACING CAMERA.

75H MONTAGE. EXT: CENTRAL PARK & FIFTH AVENUE - DAY

PIGGY looks for KERMIT. A hansom cab is in the BACK-GROUND. It brings up fond memories. She continues looking.

75I MONTAGE. EXT: ANOTHER STREET - DAY

ANIMAL lifts up a manhole cover and shouts for KERMIT. We hear a resounding echo.

75J MONTAGE. EXT: TOP OF EMPIRE STATE BUILDING - MORNING OR MAGIC HOUR

SCOOTER is looking for KERMIT through the telescope on the observation deck.

76 INT: PETE'S PANTRY - AFTERNOON

Only a FEW CUSTOMERS are in the shop. All of the MUPPETS plus PETE, JENNY and RONNIE are seated in a booth and table. They are very dejected. The RATS are in the BACKGROUND waiting on the CUSTOMERS.

FOZZIE
Gee, I always thought opening night would be exciting.

FLOYD
Yeah. But not without the green buddy.

RONNIE
But it is opening night tonight. And Kermit would want the show to go on.

77 EXT: PETE'S PANTRY - AFTERNOON

"PHIL," BILL, WILL and JILL are walking down the street in their matching three piece suits carrying their matching briefcases.

77 CONTD

BILL
That was some presentation you made, Jill.

JILL
Well, thanks to Phil's flow charts.

WILL
How about trying a new place for lunch today?

They stop in front of Pete's Pantry. They open the door and walk in.

78 INT: PETE'S PANTRY - AFTERNOON

PETE and RONNIE and JENNY and the GANG have their heads hung low. They are too dejected to notice the FROGS walk in.

BILL
(clears his throat)
Ahem. Shall we sit anywhere?

JENNY
(without looking up)
Yes. We'll be with you in a minute.

The FROGS seat themselves at a booth right behind the booth in which the OTHERS are sitting. "PHIL" is feeling strange. He is looking around and senses something although he doesn't know what.

BILL, WILL and JILL pick up the menus.

BILL
Jill, what are you going to have?

JILL
I'm not sure, Bill. Will? What do you think?

WILL
Golly, I don't know, Jill.

BILL
Phil? How about you?

PHIL
Hmm ... uh ... I don't know.

78 CONTD

KERMIT picks up a spoon from the uncleared table and casually begins hitting the four water glasses left on the table. Each glass has a different amount of water in it. He hits them randomly.

BILL
The soup looks good, Will.

WILL
I think it's fish cakes for me. Jill?

JILL
I just can't decide, Will.

As KERMIT hits the glasses a pattern emerges. KERMIT starts humming what he's playing. It is the first few bars of "Together Again." It slowly dawns on him that he somehow recognizes the melody. The GANG behind him in the other booth prick up their ears and look at each other with wide-eyed hope. Slowly their faces sneak up over the side of the booth and peer over and down to the other booth. From their vantage point they see WILL and JILL, not BILL and KERMIT who have their backs to the booth ... The GANG, disappointed, slides down again to their side of the booth.

FOZZIE
Oh, it's just some frogs.

GONZO is still curious. He lowers himself to seat level and sneaks his head around to look. From WILL and JILL's POV WE SEE a long nose coming around the side of the booth followed by two eyes. The eyes widen as GONZO recognizes KERMIT.

GONZO
No! It's Kermit!

The OTHERS jump up to look.

ALL
Kermit!!

They ALL envelop him with hugs.

BILL
Gee! What friendly service.

JENNY
(hugging Kermit)
Oh, Kermit, we're so glad to see you.

78 CONTD

PIGGY pushes in and holds KERMIT in a vise-like hug.

PIGGY
Oh, Kermy, Kermy, Kermy!

RONNIE hugs JENNY.

PIGGY
Where have you been? You had us all so worried!

ALL
Yeah. Where were you? What happened? Tell us.

KERMIT
Uh, I believe there must be some mistake. I just wanted a grilled cheese.

BILL
Phil? Since you know the waiters, could you place our orders?

PIGGY
Phil? You're not Phil. You're Kermit the Frog.

FOZZIE
Kermit, don't you know us?

KERMIT
(he looks at them very hard)
I wish I did but I'm afraid I don't, my friends and I just came in for some lunch.

GONZO
Wow! This is terrific! "The Frog No One Knew." Could I get the movie rights?

RONNIE
Kermit! We have a show to put on. Your shoe. And it's opening night tonight.

SCOOTER
And you've got to go on.

78 CONTD

KERMIT
I'm afraid that's not possible. I have some marketing data I have to review.

FOZZIE
What are we going to do?

PIGGY
We have no choice. We have to get him to the theater. Kermy, this is for your own good. Grab him.

They ALL pounce on KERMIT and hustle him out the door with BILL and WILL and JILL following.

79 EXT: STREET OUTSIDE THEATER - NIGHT

Marquee reads "'Manhattan Melodies' by Kermit the Frog Opening Tonight!" Limousines are pulling up and discharging elegantly dressed PASSENGERS. PEOPLE are crowding around the doors trying to get in the lobby. Some CELEBRITIES arrive in fancy dresses and tuxedos. Flashbulbs pop. It is an exciting opening night on Broadway.

80 INT: THEATER DRESSING ROOM - NIGHT

KERMIT, still in three piece suit, but his tie is undone. He sits in the center of the room. A gooseneck table lamp is pointing at him and its harsh light bathes KERMIT's face. The MUPPET GANG are either seated or standing around him. They are half-dressed in their costumes. FOZZIE is directly in front of KERMIT.

FOZZIE
So the guy said to him, "Yeah ... but I didn't know it was a Koala Bear!" Ha ha ... get it? Koala! ...'

KERMIT
That's very amusing.
(starts to stand up)
But I really do have to go now.

FOZZIE
He doesn't remember.

PIGGY pushes him back down.

PIGGY
Alright. Next!

80 CONTD

GONZO
Okay, Kermit ... remember this? This was one of your favorite acts. I will now rest the entire weight of my body on my nose, rotating counterclockwise and reciting the last act from Othello ...
(he prepares to do so)

KERMIT
That's rather silly, isn't it? Why would you do that?

PIGGY
Next!

The dressing room door opens. STATLER and WALDORF enter.

STATLER
Someone said you needed some help.

WALDORF
Stand back.

They stand in front of KERMIT.

WALDORF
You call this an opening night? I've seen better openings in Swiss cheese.

STATLER
Are those your eyes or did you win them in a ping-pong tournament?

KERMIT
(starts to get up)
I've got a board meeting in the morning ...

PIGGY pushes him back down.

PIGGY
Next!

The door opens. RONNIE sticks his head in.

80 CONTD

RONNIE
It's time. Dr. Teeth, you've got to start the overture.

DR. TEETH
Let's go.

The BAND exits.

FOZZIE
But we can't do it without Kermit!
(grabs Kermit and shakes him violently)
Kermit! Please! Come back to us! We need you!

KERMIT
Look, maybe you do know me, but I really don't remember you. I wish I could. But all I know are my frog friends and advertising.

ROWLF
It's no use. We've been trying for hours.

GONZO
He's not going to break.

SCOOTER
There's nothing left to do. Either we go on without him, or we cancel the show.

MUSIC UP.

FOZZIE
It's too late for that. That's the overture.

81 INT: THEATER - NIGHT

DR. TEETH and the GROUP augmented by SOME MORE LIVE MUSICIANS are in full swing. A few well-dressed LATECOMERS are being seated.

82 INT: DRESSING ROOM - NIGHT

EVERYONE's standing and listening to the music, not knowing what to do.

82 CONTD

RONNIE
I guess that's it. You'd better take your places.

FOZZIE
It's just not going to be the same without him.

JENNY
Piggy? What can we do?

PIGGY thinks a moment. Then she puts her face right in front of KERMIT's.

PIGGY
Look at me. Look at me and listen. You are not Phil. You are Kermit the Frog. That's Scooter, that's Fozzie, that's Gonzo and Camilla, that's Rowlf. They've all known you for years. They went to college with you. You wrote this show for them. That's Ronnie and Jenny. Now listen carefully. You are Kermit the Frog. And you love me. You want to marry me. You want to have children with me.

KERMIT
With you?
(laughs)
In love with a Pig? Ha Ha Ha. You've got to be kidding. Wait till I tell that to the guys in marketing. A Pig? Ha ... you think I'd go Hog wild? Ha? Ha Ha Ha. Or maybe you could bring home the bacon! Hahahaha ...

"PHIL" is hysterical with laughter. This is the funniest thing he's ever heard of.

PIGGY is fuming. She can't take this.

PIGGY
(to Ronnie)
CANCEL THE SHOW! HAAYYYYaaaiiieee!!!

She karate chops KERMIT which sends him flying and smashing against the wall ten feet away. KERMIT gets up from the floor. He is dazed. He looks at EVERYBODY ...

82 CONTD

KERMIT
Piggy? Jenny? Fozzie, Gonzo ... What are you guys doing here? Where am I?

PIGGY
Kermit! It's you!

JENNY
Kermit!

RONNIE
Kermit!

FOZZIE
It's Kermit!

SCOOTER
You're back!

ROWLF
He knows who he is!

GONZO
Terrific! "The Return of the Frog!" It's a sequel!

KERMIT
What's going on?

RONNIE
There's no time. We'll tell you while you're putting your costume on.

83 INT: THEATER - NIGHT

The OVERTURE is building to a big finish. The house lights dim.

84 INT: BACKSTAGE - NIGHT

The mood is evocative of the beginning of the movie. The MUPPETS are in the wings getting ready to go on.

STAGE MANAGER
Places!

KERMIT is wishing good luck to the GANG.

KERMIT
Good luck, gang ... and thanks for getting us here.

84 CONTD

RONNIE
I know it's going to be terrific, Kermit.

KERMIT
Well, I still feel there's something missing.

RONNIE
Everyone's going to love it. It has Frogs and Dogs and Bears and Chickens. It's so different. Nothing like it has ever been seen on Broadway.

KERMIT
But I just wish ...

FOZZIE (VO)
Hey, Kermit!

KERMIT turns around and sees FOZZIE by a door off the wings.

FOZZIE
Hey, Kermit, is it okay for my friends to watch the show from backstage?

BETH and the OTHER BEARS poke their heads into the doorway. ROWLF and GONZO come over.

ROWLF
Oh, and how about my friends?

GONZO
Yeah, and could mine watch too?

SCOOTER
Yeah -- mine too?

The DOGS from the kennel and the CHICKENS from the ski resort and BUNSEN and BEAKER and BO and the CHEF and LEW ZEALAND also cluster around the doorway.

KERMIT looks at them all in the doorway. He has a revelation.

KERMIT
No! No, they cannot watch the show from backstage!

EVERYONE is disappointed.

84 CONTD

BILL, WILL and JILL poke their heads in the doorway.

BILL
Uh, Phil, remember, we have that board meeting in the morning.

KERMIT
(to Ronnie)
That's it! That's what's been missing from the show! That's what we need! More frogs and dogs and bears and chickens and whatever!
(he turns to the gang in the doorway)
You're not going to watch the show! You're going to be in the show!
(he grabs some scripts)
Here. Do you think you can learn these parts in a few minutes?

BEAR
Nope.

DOG
No way.

BO
I can't read.

The OVERTURE ENDS and the MUSIC FOR THE OPENING NUMBER BEGINS.

STAGE MANAGER
Curtain up!

KERMIT
Who cares.
(throws the scripts into the air)
Just have fun with it!!!

85 INT: THEATER - NIGHT

Curtains open to the musical number "Manhattan Melodies" ... The opening of our show and the finale of our movie.

85 CONTD

This is an up-tempo number which speaks of friends sticking together to reach their dream.

On stage is a three-dimensional set of Manhattan. Very tall skyscrapers and The Brooklyn Bridge ARE SHOWING in the FAR BACKGROUND. Taxi cabs cross the stage, steam is billowing from a manhole cover in the street, a POLICE OFFICER directs traffic. Of course all of these PEOPLE are really the various FROGS, DOGS, BEARS and CHICKENS we've seen before. There are no humans in the finale. The mood of this number should be that of the innocence and zeal and zest that the MUPPET GANG felt when they first came to Manhattan. It should be about the crazy, eclectic, energized spirit of Manhattan mirrored in the crazy, eclectic, energized spirit of the MUPPETS. And it needs to be more than just singing and dancing. It should justify RONNIE's expectations that it will be different. For example: GONZO performs a death defying stunt from a skyscraper with his CHICKENS; BUNSEN and BEAKER perform with their latest invention, the all singing, all dancing Manhattan Mailbox; the PENGUINS tap dance in front of a set piece of Radio City Music Hall ... maybe a whole line of them like the Rockettes; BILL, WILL and JILL join the GILLS BROTHERS (a fish act) in close harmony in front of a set piece of The Fulton Fish Market; TATOOEY, CHESTER and MASTERSON play pipes and plumbing from the sewer like they're playing xylophones; towards the end of the number, DR. TEETH and the GROUP come on stage and join the the rest of the GANG.

86 INT: THEATER BOX - NIGHT

STATLER and WALDORF are sitting in a theater box.

STATLER
Well, they made it to Broadway.

WALDORF
Yep.

STATLER
Well?

WALDORF
What?

STATLER
Aren't we going to heckle them?

WALDORF
Oh yeah! I forgot. Boo!
Terrible!

86 CONTD

STATLER
Awful! Get off the stage!

WALDORF
Well, it wasn't that bad.

STATLER
Actually it wasn't.

WALDORF
It was pretty good really.

STATLER
It was wonderful.

BOTH
Bravo! Marvelous! More! More!

87 INT: BACKSTAGE - NIGHT

In the wings WE SEE PETE and BERNARD CRAWFORD with their arms around each other smiling proudly. In front of them WE SEE RONNIE and JENNY. RONNIE has his arm around JENNY. They hug. In front of them WE SEE RIZZO sliding his arm around YOLANDA.

88 INT: THEATER - AUDIENCE - NIGHT

WE SEE familiar faces in the AUDIENCE. In the front row are MRS. SHAPIRO, DEAN SWERDLOW, MARTIN PRICE handcuffed to a POLICEMAN, EILEEN (PIGGY's co-worker at Macy's), JERRY NELSON, DAVE GOELZ, RICHARD HUNT, STEVE WHITMIRE, JIM and JANE HENSON, FRANK and ROBIN OZ, DAVID LAZER, AL GOTTESMAN and LINDA, BOB and EVE BROMBERG, CAROLY, FOZ, THE WHOLE DAMN STAFF at HENSON ASSOCIATES and THE WHOLE MOVIE PRODUCTION TEAM and WHOMEVER THE HELL WANTS TO BE THERE.

At the end of the number the strains of "Together Again" can be heard sneaking their way into the melody until it becomes the dominant melody. The tempo turns slowly into that of a cakewalk which then picks up tempo quickly as EVERYONE on stage holds hands and sings their hearts out ending the number with the AUDIENCE rising as one in a standing, clapping, whistling, yelling and joyful ovation.

MUSIC UP. DISSOLVE FROM A WIDE SHOT of the scenery SHOWING the skyscrapers in the BACKGROUND to a MATCHING EXTREME WIDE SHOT of the real city of Manhattan at night. CAMERA PULLS BACK EVEN FURTHER as the CREDITS ROLL and WE SEE the whole of Manhattan sparkling like a magic island.